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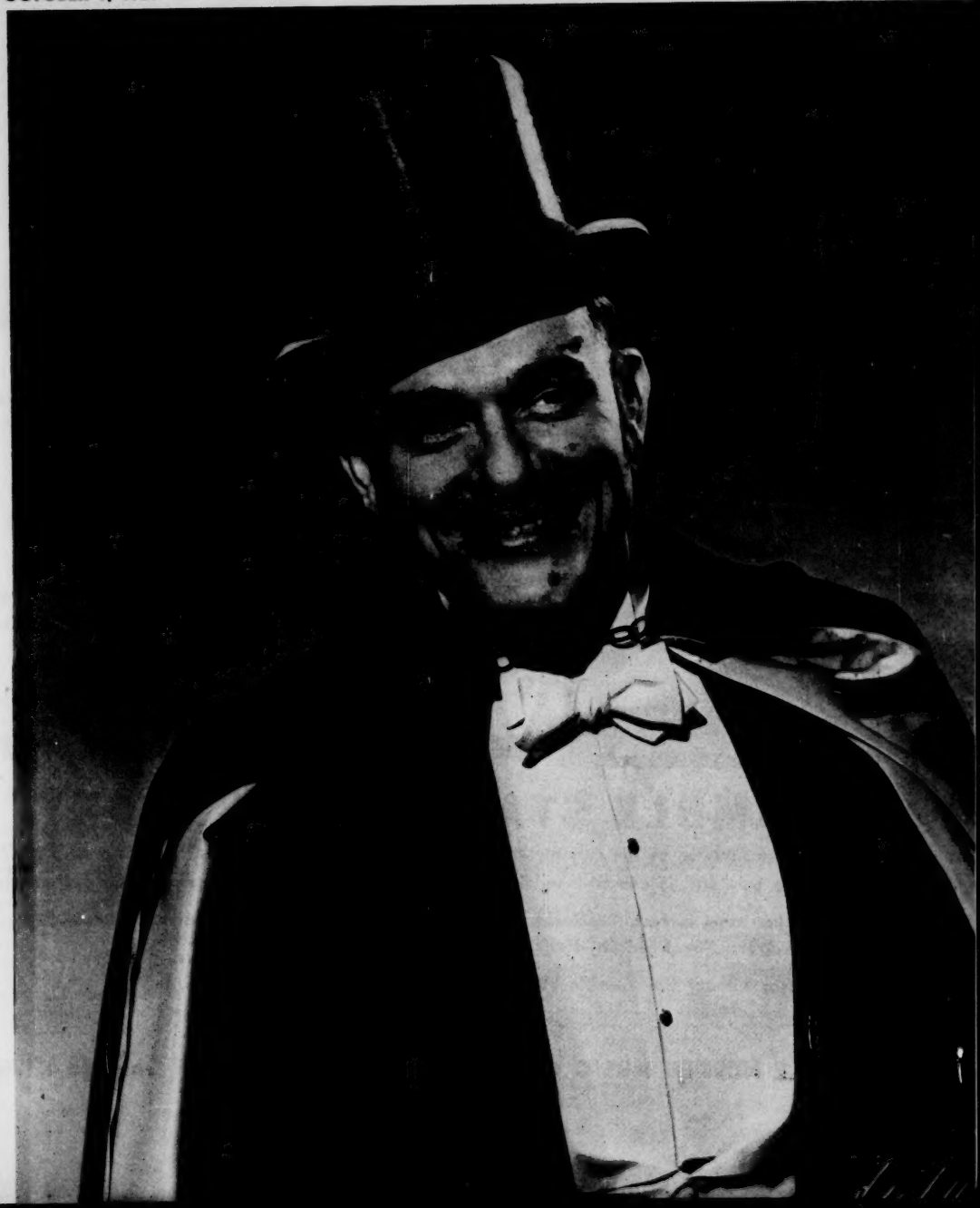

DONALD DAME AS EISENSTEIN

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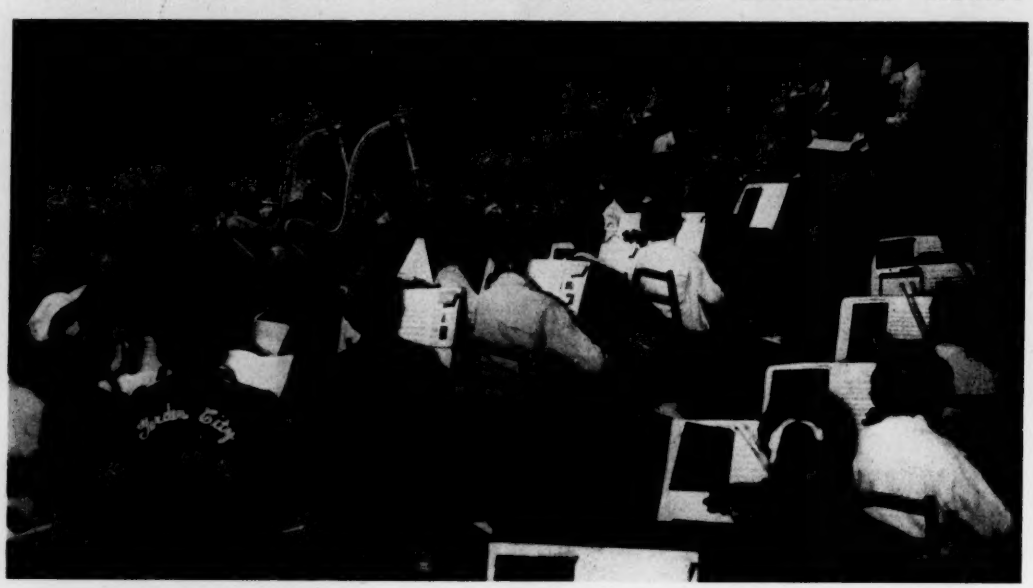

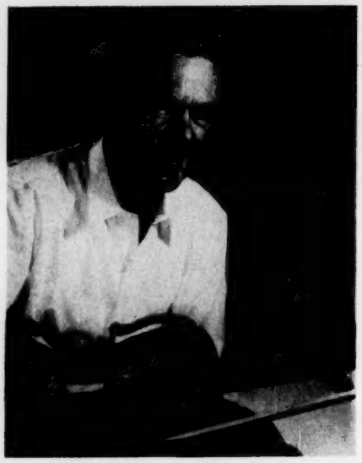

Choral Conductor MAYNARD KLEIN of the University of Michigan, conducts 400 voice Festival Choir and 60-piece Honors Orchestra in a performance of Vaughan Williams' "Serenade to Music," in the Interlochen Bowl.

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musical COURIER

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Music for the Army

THE Music Unit of the Special Services Division, Department of the Army, headed by Capt. Clarence L. Mills, formerly of the staff of Teachers' College, University of Cincinnati, is planning a new, threefold musical program for the Army. The program is divided into three parts: first, comprehensive vocal phase (soldier singing); second, listening phase (The Soldier Concert Series); and third, an instrumental phase.

The Soldier Music Program, like other recreational activities, an announcement states, is "limited by field and garrison conditions, the availability of equipment, and the shortage of professional supervisory personnel. The Army is not able to employ, either as civilians or military personnel, musical performers and technicians necessary for carrying out the Music Program. It is essential, therefore, that the Program stand on a foundation of volunteer assistance and leadership, with professional supervision. On a basis of this necessity, the National Music Council has been approached for advice and assistance in planning and carrying out the Program."

The goals are defined as, first, "hospitality—to bring soldier musicians into the social life of civilian communities . . . and participation in . . . musical organizations; second, technical—to assist the Special Services officer and his recreational supervisors by providing technical assistance, guidance, and materials with which to develop a more complete Recreational Music Program: this may include program notes, selection of recordings for libraries, repair of instruments, tuning of camp pianos, organization of instrumental ensembles, etc.; third, Packaged Shows—supplementing the present on-post entertainment program by offering the SS officer high quality musical shows, concerts, and recitals: packaged shows may include single specialty acts for musical revues, disk-jockey programs, folk music ensembles, recitals by amateurs or professionals, and even symphony orchestra concerts."

Carl Haverlin, president of Broadcast Music, Inc., is furnishing the Music Unit of Special Services Division with prepared program notes on recommended recorded music, which will be mimeographed by the Army and distributed to SS officers and Service Club directors. He has also "offered to provide SS officers with technical assistance in organization of small musical groups and soldier shows . . . in the form of volunteer aid on the part of radio station employees."

It is important that the musical provisions shall be generous, for the service rendered by the art in maintaining a high morale is well attested by the valuable services music was able to contribute in both World Wars.

• • •

Senate Finance Bill Exempts Non-Profit Musical Groups

The Senate Finance Committee recommended exemption of non-profit operatic and symphonic groups from the 20 per cent admissions tax in the new finance measure, which was pending as Musical Courier went to press. The House of Representatives made a similar provision in the measure it passed last June. This would exempt such organizations as the Metropolitan Opera and the New York Philharmonic-Symphony, both of whom were represented in strong appeals before the committee, including assertions that these and other groups would not be able to carry on without the suggested tax relief.

This is a highly sensible measure, and if passed, would do a great deal to smooth the path of America's musical organizations toward higher goals of service.

• • •

Bruno Walter at 75

An exponent of high values in music, Bruno Walter on Sept. 15 celebrated his 75th birthday anniversary in Lugano, Switzerland. In a world of changing values, he has devotedly upheld the high standards with which, in his youth, he was imbued by Gustav Mahler and others of a famous and now largely lamented line. Walter today is perhaps the greatest living representative of the Viennese classical tradition, and though devoted to music of this and the Romantic epochs, he has never hesitated to present modern works, provided he found them worth while. If, as someone said, "service is the rent we pay for our room on earth," Bruno Walter has richly deserved his tenancy. All his admirers hope he will continue to be an ornament of our music life for many years to come.

ON THE COVER

Donald Dame, young tenor of opera, concert and radio, is appearing as Eisenstein in the Metropolitan Opera's touring company of Fledermaus. This marks the renewal of an association begun on Dec. 3, 1943, when Dame made his debut at the Metropolitan in the role of Laertes in Thomas' Mignon.

In addition to the Metropolitan, Dame has sung with the New Opera Company and with the companies of Cleveland, Trenton, Detroit and the Worcester Festival. For eleven seasons he was star of the Chautauqua summer opera festivals. Last summer he appeared in the Hollywood Bowl's Fledermaus and in the St. Louis Municipal Opera's Bohemian Girl. He was also heard in recital at the annual music festival at Bynden Wood in August.

Each season Donald Dame tours the country in concert, and is the veteran of several New York recitals. In the spring of 1950, he made a highly successful first tour of Europe, giving recitals in London, Vienna, Stockholm, Copenhagen, Zurich, Amsterdam, The Hague and other cities. He has also won recognition as a radio personality.

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Seventy-second Year
October 1, 1951

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FACING THE MUSIC

By Harold C. Schonberg

THROUGH the years I have been engaged in building a record library. Like most so engaged in that never-ending enterprise, and that expensive one—I have been known to carry my eccentricity (for a record reviewer) to the point of actually buying records—I have a compulsion to collect. Records flow out of my living room into the den, with a backwash into the bedroom and some effluvia deposited at other convenient points. Goodness knows I seldom play them, these days; but, as I acquire a Cortot-Thibaud-Casals set, or proudly come home with a silly old Brunswick disk of Godowsky playing Schuett's *A la bien aimée* (op. 59, No. 2, the label tells me), I contemplate the day of my old age when I grunt, sit back and retire to months of consecutive, uninterrupted listening. So do squirrels collect nuts for the winter.

But, occasionally, I do pull records from the cabinets and listen to them. I'm not talking about professional listening, or the unpleasant act of playing records for guests ("do you have Tchaikowsky's Sixth? I *adore* it" — the *Kow* in that unhappy composer's name pronounced as though a bovine hay-muncher were in mind), or the curiosity to see exactly how Toscanini did this or Kreisler that. No; I'm talking about those moments when I just want to hear some music, alone in a quiet house. What often happens is that I pass over the Beethoven, Brahms and Mozart sections, the Bach choral works, the array of modernists. Instead, Bizet's *Jeux d'enfants* somehow has an invariable way of finding itself on the turntable. So does his *Fair Maid of Perth*. So do Chopin's *Krakowiak*, Delius' *Brigg Fair*, Weber's Clarinet Quintet, songs by Poulenc, the Arensky D minor Trio, Chabrier's *L'Etoile*, Dvorak's Piano Quintet, Fauré's *Pelléas et Mélisande* music—

"But," I hear somebody say, "how precious can one's taste get?"

I admit it. I also hasten to say that my admiration for Beethoven's Fifth bursts all reasonable bounds. *Figaro*, *Falstaff*, *Meistersinger* — there are no greater operas in the repertory. The last quartets of Beethoven—music hath no greater experience. Nor do I turn up my nose at the Tchaikowsky symphonies.

"Then," my questioner relentlessly asks, "why the devil don't you play them? He adds, under his breath, "You snob."

AH, but I'm not the snob. The chances are that he is. Once I coined the term "masterpiece snobbery" to express abhorrence of those who refuse to admit anything into the canon but the ineffable, sublime, acknowledged — that's the key word — acknowledged masterpieces. Masterpiece snobbery is a terrible and too prevalent affliction that permits the sufferer to see only the big; the small not at all. It has always been with us, from the days when a Meyerbeer opera was considered greater than a Chopin etude because it was bigger. Today a Hindemith symphony or a Milhaud work for chorus and orchestra are generally considered more "important" than a Poulenc song, again because they are bigger. Yet the funny thing is that in a couple of generations a great many of the Milhaud and Hindemith scores will be dead, dead, dead, while the majority of the Poulenc songs will continue to be heard with enjoyment and nostalgia.

Admittedly, my "snobbish" or "precious" selection of records is conditioned by several factors—the unusual amount of standard music I professionally hear during the course of the season, the general accessibility of great music over New York's three fine stations that specialize in recorded music; and there of course is a personal factor. Brahms' First or the Beethoven Violin Concerto do not suffer from undue neglect. They are too much with us; they lay waste their powers. But there is more to it than that. It so happens that the Dvorak Quintet, the *Fair Maid of Perth* and those other little favorites of mine are really excellent pieces of music. They may not be the striding masterpieces of Beethoven or the jewelled marvels of Mozart. So what? They remain complete and honest in themselves, possessed of considerably more charm than some of the compositions to which far greater composers have been pleased to sign their names. Indeed, I daresay that some of the major works of the minor composers are better than some of the minor works of the major ones, be the name Bach, Beethoven or Brahms. Beethoven's Septet, say, is nothing to brag about; Weber's A flat Sonata is. Bizet could not be considered one of music's supreme geniuses, but given a choice between hearing his Symphony in C or Mendelssohn's *Reformation*, I would not waste a second making up my mind. And I not only like it better, but I also honestly think it is a better piece of music. Borodin is in no way the equal of Tchaikovsky, but I'll take his B minor Symphony over the Tchaikovsky ones any time, and his D major Quartet over any piece of chamber music that Tchaikovsky ever composed. And both Smetana and Scriabin certainly come quite a cut below Brahms, yet I find their piano music much more attractive and skillful than all but a handful of Brahms' keyboard works.

MINOR music—good minor music (as contrasted to salon music) — in short has its place in things, and that place turns out to be a much more important one than is generally realized. Only a masterpiece snob fails to realize it. You can get terribly airsick floating constantly in the clouds. You occasionally need to get down to a less rarefied atmosphere, an atmosphere where even the *Poet and Peasant* can mean something given the appropriate time and place. I sing the praises of the minor composer and his music. The really good minor composer, sometimes capable of a great work, is seldom pretentious. When he is he is a complete failure because he hasn't the genius of a Liszt, who can make capital out of his pretentions. The good—I almost wrote "great"—minor composer is a good technician who makes the best of what he has, composing with taste and skill, avoiding cliché or outright banality. True, he never touches one's rawest emotions, nor is his message particularly pregnant (though there are exceptions), but he is a good, solid, reliable companion. He does not have genius to the ultimate degree, but he is touched with it and he somehow manages to avoid the dreadful pitfalls into which far greater composers tumble—perhaps because the head of genius is so far in the stratosphere that he cannot see his feet. There always is an advantage in not having too far to fall.

My ideas about what constitute the best in minor music? Well, the above list gives the general idea. Lots of works could be added. Chabrier's *Trois Valses Romantiques*. A good-sized group of the Loewe ballads (his setting of the *Erlkönig* is just as good as Schubert's and perhaps better). Chausson's Concerto for Piano, Violin and String Quartet is a lovely piece of music, and his B flat Symphony deserves to be better known. Dohnanyi's *Variations on a Nursery Tune* supply the listener with a very good time, and are very good music too, while Suk's prettily nationalistic Serenade for String Orchestra is a delightful little work. Dvorak has a good many wonderful works that would come under the category—the Serenade in E, the *Four Romantic Pieces* for violin and piano, *In Nature's Realm*, the Sextet in A, the E flat Piano Quartet. And what kind of masterpiece snobbery keeps his *Slavonic Dances* off symphony programs? The Fauré Ballade for piano and orchestra is a superb piece of music. Nor should Smetana's G minor Trio be overlooked, not to mention the Chopin Trio. Both hardly ever turn up. Neither do the Gottschalk piano pieces, which are nowhere nearly as bad as some commentators have suggested. Recent composers like Martinu (*Sinfonietta Giocosa* and Ibert (*Divertissement*) have contributed materially to the fund of excellent minor music. And even Milhaud, in such a work as the relaxed, easy-going *Scaramouche*, has composed a piece that will certainly outlast the elaborate, 1920-ish bombast of *Euménides*. The modern Russians used to have a nice, light touch, but they've all gotten so classconscious and Gromyko-ish in recent years that they sound muscle-bound. Still, who can forget Prokofieff's *Lt. Kije* or *Peter and the Wolf?*

LOOKING this over, I'm not now so sure that it is a list of minor works. They are, after all, classics; they have lived for years, most of them, and have held their own, continuing to give enjoyment to the most demanding of listeners, while far more ambitious works, enthusiastically received at their premieres, have perished. These "minor" works are the products of first-class musicians, and their workmanship shows it. Maybe we need to revise not only our musical thinking but our musical semantics as well.

We cannot all be like Blake, who saw infinity in a grain of sand, heaven in a wild flower, but the least we can do is realize that infinity and heaven comprise the small as well as the large, and all go to form the universe.

Edinburgh Cheers New York Philharmonic

By Basil Saunders

EDINBURGH.—There can be no doubt that Edinburgh International Festival of Music and Drama, which opened for its fifth year on Aug. 19, has taken its place as one of the most important—in local opinion certainly the most important—artistic event of the year in Europe. This year there have been more visitors from overseas than ever before. Americans and Australians have been in the majority, but there have been many from other distant countries, while thousands have arrived from the continent of Europe, and for three weeks Edinburgh has been the most cosmopolitan city in Britain.

As in previous years, the festival opened with a Service of Praise in the Cathedral Church of St. Giles. In bright sunshine, a procession headed by the Lord Provost of Edinburgh, and including the civic heads of the cities of Scotland, and artists and visitors from many countries, walked up the romantic and old-world High Street to the church. The service, preceded by a glorious fanfare, included Stanford's B Flat Te Deum and Vaughan Williams's Let All the World, before closing with another jubilant fanfare.

In the evening, the opening concert was given in the Usher Hall by the London Philharmonic, conducted by Sir Adrian Boult, with Ida Haendel as soloist, an all-British program including the Overture, Scapino, by William Walton; Symphony No. 2 in D major by William Wordsworth and Elgar's Concerto for Violin and Orchestra. The Wordsworth symphony, prizewinning composition in the Edinburgh Festival Society's 1949 competition, was given first performance, a most meritorious work of marked originality to which the orchestra did full justice. In the Concerto, one admired Miss Haendel's purity of tone and brilliance of technique. At a further concert by the same orchestra, Leon Goossens demonstrated his supremacy as oboist in a Bach Concerto for Oboe d'Amore and Orchestra.

On Aug. 21 a chamber concert was given in the Usher Hall by the Griller String Quartet, with Dame Myra Hess as soloist. The works offered were Schubert's Quintet for Strings in C major, op. 163, with Harvey Phillips as second cello, and Brahms Quintet for Piano and Strings in F minor, op. 34. Both were immaculately performed.

New York Visitors Triumph

The most eagerly awaited events were undoubtedly twelve concerts by the Philharmonic-Symphony Orchestra of New York, with Bruno Walter and Dimitri Mitropoulos as conductors. Expectations were fully realized by this superlative orchestra. In the opening concert, conducted by Walter, with Irmgard Seefried as soloist, the program was composed of Weber's Overture, Euryanthe; Symphony No. 39 in E flat major (K. 543) by Mozart, and Mahler's Symphony No. 4 in G major; the highlight was the noble mounting of the last named composition. Dr. Walter who was, of course, an associate of the composer's, must take most of the credit, though the orchestra rose magnificently to the occasion. There were

AT THE EDINBURGH FESTIVAL . . . Left, Members of the New York Philharmonic-Symphony go sight-seeing to Holyrood House, palace of Mary Queen of Scots. Right, below, Ballet of the Belgrade National Theater presents The Ballad of a Mediaeval Love. Above, scene from La Forza del Destino, produced by the Glyndebourne Opera.

four other concerts conducted by Dr. Walter and they all served to confirm my personal belief that he is probably the greatest and most intellectual conductor of the present time. Two other concerts, in particular, were outstanding. On Aug. 26, in a program made up of Beethoven's Overture, Leonora No. 2, Haydn's Symphony No. 88 in G major and Bruckner's Symphony No. 4 in E flat major, the brilliant combination of orchestra and conductor provided sheer musical delight. The performance of the Bruckner Symphony, with the brass outstanding for its glowing tone was a revelation. On Aug. 28, the program comprised Handel's Concerto Grosso in G minor, op. 6 No. 6, Siegfried Idyll by Wagner and Schubert's Symphony No. 9 in C major. The strings gave a delightful exposition of the lovely Concerto Grosso, while in the Schubert symphony orchestra and conductor provided yet another unique musical experience.

The first concert under Dimitri Mitropoulos was memorable for an electrifying interpretation of Prokofieff's Symphony No. 5, op. 100. On Aug. 31, with Solomon as soloist, the orchestra under Mitropoulos gave fine accounting to Brahms' Concerto for Piano and Orchestra No. 1 in D minor, op. 15. Solomon played superbly, and shared with both the orchestra and conductor a storm of applause. On Sept. 3, Mitropoulos showed his artistry as a pianist in Malipiero's Concerto for Piano and Orchestra No. 4, in a list which also included Rachmaninoff's Symphony No. 2 in E minor, op. 27, given a rich and satisfying reading.

Star-Studded Calendar

On Sunday afternoon the Scottish National Orchestra, conducted by Walter Susskind, gave a concert in the Usher Hall, the main orchestral work being the Symphony No. 5 by Karel Jirák, a prizewinning entry in the competition already mentioned. A well-constructed and impressive score, it was given a fine rendering by the orchestra, which owed much to Susskind's conducting. The National Youth Orchestra of Great Britain, under the same conductor, acquitted itself most creditably on Sept. 2, the program including Wagner's Overture, Rienzi and Kabalevsky's Symphony No. 2. On Sept. 5 the BBC Scottish Orchestra under Ian Whyte was presented, the main work being Shostakovitch's Symphony No. 1 in F major, and, on Sept. 7 and 8 the Halle Orchestra, under Sir John Barbirolli, gave two excellent concerts of works by Rossini, Mozart, Berlioz and Elgar.

Other outstanding events were a Beethoven piano recital by Solomon and a Lieder recital by Kathleen Ferrier and Bruno Walter in the Usher Hall, while, at the Freemasons' Hall, there were morning and evening recitals throughout the Festival by such distinguished ensembles as the Griller String Quartet, New Italian Quartet, Amadeus String Quartet, Boyd Neel Orchestra, London Mozart Players, Wiener Akademie-Kammerchor and the Nederlands Kamerkoor.

The same hall featured a two-piano recital by Ethel Bartlett and Rae Robertson; Scottish concerts by well-known Scottish singers; sonata recitals by Zino Francescatti and Robert Casadesus, and recitals by Irmgard Seefried, Mack Harrell, Suzanne Danco and Pierre Bernac.

The Operatic Picture

The operas this year were Mozart's Don Giovanni and Verdi's Forza del Destino, both superbly produced by Carl Ebert and magnificently sung by the Glyndebourne Opera. In the first, the

(*Continued on page 12*)

Music of North Africa Enshrines

By Juana

THOUGH its ghost still haunts the Flamencos as they sing and dance, and wanders through Spain touching a hymn here and a copla there, I had thought that Andalusian music was dead—till I went to North Africa. Till one evening in Marraksh (Morocco), arriving early at the Dar-Si-Said palace where I was to meet some dancers, I chanced to walk in upon a broadcast of Andalusian music.

Were it not that one venerable figure in white robes and red fez was seated before the microphone, the scene might have been taking place five centuries ago. The orchestra was disposed in the traditional manner, seated cross-legged along three sides of a rich carpet. At one corner sat the rebab player—leader of the orchestra. Under the name of rebec, this instrument, which the Moors introduced into Spain in the 8th Century, became very popular in Europe until it was eclipsed by the violin in the 17th century. Yet here the "newcomer" takes its place beside the rebec (though under the name of kamenja) and is bowed like a cello as it rests on the left knee.

Across from the violinists sat the players of that instrument as lovely to the eye as to the ear: the lute. Though its strings of twisted silk have long since been replaced by sheep-gut, the plectrum used is still the traditional eagle's feather.

The third row was taken up by the percussion and the featured singer. How strange to see the tambourine take its place as "the most delicate and noble of instruments, for due to the variety of its technic, it excels in scanning a measure, supporting and shaping a song, underlining the orchestral repeats and compelling voices and instruments to follow it" (Chottin). Beside the tar (tambourine) sat one or two players of the drbouka—a cylindrical hand-drum in metal or earthenware held in the crook of the left arm. The orchestra was completed by a singer, though at times all the players sang in chorus. In fact it is rare to find an instrumentalist who cannot sing, for in Andalusian music the voice was ever the "king of instruments," while from the beginning this music has been linked with poetry.

Glimpse of a Fascinating Past

Andalusian music marked the flowering of Arab music on Spanish soil, and was a product of the golden age of Hispano-Mauresque culture. Born in the Arabian desert, its metres (miazen) are derived from the majestic language of the Koran. Its melodies were enriched by Persia, via her craftsmen and masons, who were much in demand in the early years of the Arab Empire. In the 9th Century the great musicologists Al-Farabi and Al-Kindi (who, incidentally, were also scientists and philosophers) incorporated much of the Pythagorean system and even today the four main modes (tba') of Andalusian Music are similar to the Dorian, Lydian, Phrygian and Aeolian modes, respectively. (These have "neighbors" and derivatives in the manner of the Indian ragas and raginis). However, the great figure in Andalusian Music is Ziryab, who arrived in Spain in 822. He founded the first school of music in Córdoba, added a fifth string to the lute and established the form of the Nouba, which is the Andalusian "symphony."

THE REBAB-AL-CHA'IR, perhaps one of the oldest instruments in the world, originated in Arabia, where it dated far back into pre-Islamic times.

When the Reconquest started, successive waves of refugees came to North Africa carrying with them this precious tradition. From Sevilla they came to Tunis (10th Century), from Córdoba to Algeria (12th Century), from Valencia (12th Century) and Granada (15th Century) to Morocco.

But though treatises were written on everything from tablature and voice-production to the place of music in the universal scheme of things, no system of notation was ever devised—so that no individual composition could be preserved. Only forms and styles and rules existed, which were gradually lost and forgotten as one social upheaval followed another. Thus today, of Ziryab's 24 Noubas (each consecrated to a special hour of the day or night), only eleven remain.

Tragic though the loss be, lack of permanence is but one side of the medal; the other shows the inner spirit of Andalusian music (representing perhaps the main difference between the "Oriental" and "Occidental" concepts of this art)—namely, that a musician must ever create anew, and each performance is a new composition. True, the style, the rhythm, the mode or, as in the Nouba, the succession of these, are determined in advance, but these are mere moulds into which the living music must be poured on each occasion. Similarly a flamenco dancer may all her life dance Farruca, yet no two Farrucas will be alike.

OULED NAIL WOMAN DANCING to the accompaniment of a typical orchestra composed of two bendir (drums) and a ghaïta (flute). The small box near the feet of the more distant drummer contains burning coals; the performance being held outdoors in a small courtyard on a cool night, the drummers from time to time warmed the heads of their drums so that these would keep their resonance.

Juana, author of this article, well known ethnic dancer, made an extensive tour of Europe and the Near East in 1949-50 and 1950-51. In North Africa, she made several research trips between engagements. One took her into the Sahara Desert among the Ouled-Naïl tribes. She was later invited by the French authorities to return to one of the oases to give a special program. Another trip took her to Morocco in search of the little known dances of the Berbers. During her travels Juana added to her collection of folk music, often making her own recordings. Many of these dances and much of this music will be heard outside its country of origin for the first time this season when Juana includes them in new programs for her third European tour.

Ancient Arts

AN ANDALUSIAN ORCHESTRA making music at a least. Left, players of the kamenja and rebab; right, of rebab, lute and tar. The latter are seated in two rows, instead of three, so that no performer may have his back turned to the guests.

And now a word about the future. Since Western technology and European ways are gradually modifying indigenous patterns of culture, it is not surprising that music also is affected. In Morocco they have managed up to now rigorously to exclude new influences, so that I found Andalusian Music in a more or less fossilized state there. (This has been possible to date because Morocco has been a colony for only 40 years, and thus far less subject to Occidental influences than Algeria.)

Conservatism vs. Innovation

At the concert I attended in Algiers, the musical form and treatment were traditional but there were several outward concessions to the West. The orchestra was lined up and seated on chairs before a conductor on a podium; there were cellos and violas and a piano (the latter, to the horror of the purists).

Few Algerian musicians dare attempt such innovations as are being tried in Egypt (though Egypt exerts great cultural pressure on other Moslem countries via film and radio). Amazing things are coming out of the latter land: a form of harmony, "impressionistic" music, Arabian rhumbas and waltzes, etc. Instead of imitating the great classical masters of the West, the Egyptians often mimic western composers who have imitated the East—Rimsky, Romberg, Satie *et al.* Yet the attempt at fusion is healthy, and fruitful results may be forthcoming when the period of wild experimentation is over.

Berber Music More Primitive

In vivid contrast to the refined urban music of the Andalusian Moors is that of the "aborigines" of North Africa: the Berbers. Theirs is outdoor music designed to carry a great distance or to be heard above the noise of the marketplace.

Through the length and breadth of the Sahara resound the piercing strains of the raita. Frequently this flute skirls like a bagpipe; in fact, before I saw it, I could have sworn it was a bagpipe that I heard. Then I discovered why—the player has an extraordinary technique of using his puffed-out cheeks as a bag and breathing through his nose, so that an unbroken flow of melody can be sustained for a considerable time. Not so long ago, it was the custom to pierce holes in the musician's head behind the ears to enable him to play without breathing (when not needed these holes were simply plugged up). Though many failed to survive the operation, those who did were assured a good living, for a fine raita player is much in demand. Its traditional melodies are named sometimes after a tribe, sometimes after a locality, but there is ample scope for individual virtuosity.

The voice of the raita echoes through my memories of the Laghouat Festival (Laghouat is an oasis in the Sahara). I would be wakened at an unearthly hour by a rousing serenade—or should I say aubade?—below my window. It accompanied the Fantasia, the dances of the Ouled Naïls, and even piped in the "mechoui" (feast of sheep roasted whole, which the nomads serve to an honored guest). At one such ceremonial "diffa," I was reclining on a rug by a little low table in the traditional manner and wondering why the tune the Arab orchestra was playing sounded vaguely familiar. I realized that it was the Marseillaise performed on lute, tar and drbouka!

"Voice of the Wind"

Another favorite Berber flute is the awwada of the Moroccan plains, which they call "the voice of the wind." I have listened for hours to its insistent chromatic melodies till I felt that my spirit ran with the wind, far, far away. . . . Having no mouthpiece, it is very difficult to play. The magician also uses it for divination. He places his hand on the suppliant's knee and summons a djinn to come up into his mouth through the tube of the flute; then, it is believed, the first words he speaks after playing will contain supernatural wisdom!

On the famous square in Marraksh, I heard not only the ubiquitous bendir and the "voice of the wind," but also several curious ancient instruments believed to be extinct elsewhere. These were in a Chleuh (mountain-Berbers) orchestra. First there is the rebab-al-Cha'ir (played by the leader of the troupe); it came from Arabia, where it dated back to pre-Islamic times, when it was used by the poet-priest to accompany his chants. The single string, though bowed, is not stopped against the shaft, but out to the side, producing sounds which—even to my ears accustomed to strange "ethnologic" noises—are anything but melodious. Then there is the cuenbri, a survival of the barbat, a primitive Persian forerunner of the lute, played by some of the little Chleuh boys as they dance. Among these genuine antiques, the nakus is a crude newcomer, being actually the "brake-drum" of a small motor car, on which the basic rhythm is beaten out with two long nails!

Strange Vocalizing

Last, most widespread and indispensable is the bendir—round hand-drum of the Berbers, made of goatskin stretched over a circle of wood. I came across no other instrument in the mountains, yet in a valley of the High Atlas, I heard some singing so weird and so beautiful that just remembering it gives me gooseplmples. It was the singing which accompanied the A'wach, an ancient ceremonial Berber dance. Unlike Arab singing, the voice here covered a great range, would jump in wide skips, and there was no interval smaller than a semitone. Before the dance starts, the drummers "warm up" with unrhythmic cascades of beats, while a woman (or choir of women) essays a jet of melody using meaningless syllables. Until the song has "matured," the singers cover their mouths with their hands lest a djinn enter. . . .

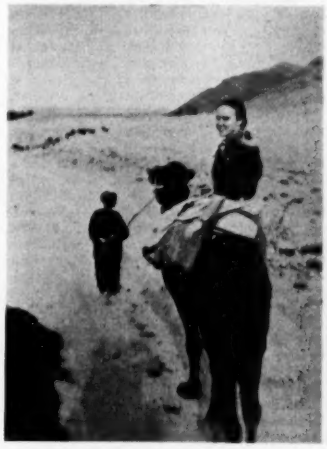
As the huge circle of women moves slowly and solemnly around the fire, a majestic 4/4 rhythm asserts itself as the dancers sing one of their many allegorical couplets:

"If a man have a fine horse,
Let him not give it dirty water to drink."

or

"O Brahim, choose the one that most pleases you
And prepare for her a cup of tea."

Beneath the song the rhythm subtly changes to the 6/8 rhythm of Black Africa—the figures sway faster, clapping their hands. Dried palm branches and aromatic brush are thrown on the fire. "You-you's" (shrill high-pitched trills) break from some women in the crowd, which has gradually filled the courtyard. The men at intervals heat their drums in the flames. The leader rises and exultantly twirls his drum aloft. . . . Then there is a shout, a roll of drums, and silence. . . .



ON A RESEARCH TRIP to find the Ouled Naïl dances in Southern Algeria. While in the Bou-Saada, Juana took a camel trip into the desert (shown here).

WOZZECK at SALZBURG . . . Caspar Neher's design for the street in front of Marie's dwelling.

Salzburg Festival Stages Works Both Old and New

By Dr. Erwin Mittag

SALZBURG.—The Salzburg Festival closed with a brilliant performance of Beethoven's Ninth Symphony under Wilhelm Furtwaengler. This was the last of a series of achievements under his baton during the month—not least of which was the performance of Verdi's Otello, sung in Italian as a memorial to the fiftieth anniversary of the composer's passing, and a production of unusual perfection.

It is hard to imagine a more suitable pair of artists for the roles of Desdemona and Otello than Dragica Martinis and Ramon Vinay. Paul Schoeffler and Anton Dermota were equally outstanding as Iago and Cassio. The stage management of Herbert Graf and the scenery by Stefan Hlawa deserve the highest praise. Furtwaengler surpassed himself in the dramatic leading of the choruses as well as in the wonderful love scene.

Mozart's Zauberfloete showed some improvement over last year's production, though many aspects were still debatable. More than any other opera it demands a real stage and changes of scenery. O. F. Schuh, the producer, again mounted the work in the Felsenreitschule. From the musical point of view there was an excellent ensemble—Christl Goltz, Wilma Lipp, the brilliant coloratura (as Queen of the Night), Irmgard Seefried, Erich Kunz, Peter Klein, and Schoeffler. Furtwaengler adapted his art to the surroundings and emphasized the dramatic elements more than the comic portions.

Idomeneo and Wozzeck Revived

Idomeneo, by Mozart, was also performed in the Felsenreitschule under the leadership of Georg Solti, who after some years as conductor in Munich has now taken over musical direction of the Frankfort Opera. The stage management was under Josef Gielen, and the scenery by Caspar Neher. From the musical standpoint, this performance was a peak achievement, thanks to a cast headed by Hilde Gueden, Jane Lawrence (a new American singer), Leo Gordes and Dermota. The opera was performed not in the Richard Strauss arrangement but in a version by Bernhard Paumgartner, director of the Mozarteum, who is a connoisseur of that composer's works. The libretto is, to be sure, somewhat stereotyped, and this is probably the reason why a remarkable work is less popular than others by this master.

Alban Berg's Wozzeck represented modern music this year. Schuh as stage director and Caspar Neher as scenic artist achieved the highest standards. Josef Hermann in the title role and Christl Goltz as Marie, as well as those in the smaller roles, left nothing to be desired. Rehearsals had lasted for weeks, and Karl Boehm as conductor produced a model performance. Though it is the policy to include a contemporary work each year, in the writer's opinion it would be better to select a score which has some relation to the baroque atmosphere of the town. Still, it must be said that this composition by a disciple of the Austrian Schoenberg has outstanding artistic significance.

Strauss in the Concert Hall

Richard Strauss was not represented by an opera this year, though it is reported that his Die Liebe der Danae may be given under Clemens Krauss at the 1952 festival. It was all the more enjoyable to hear wonderful performances of his Heldenleben and Don Juan, conducted by Karl Boehm, an ardent Strauss disciple, and the four Last Songs, sung with much feeling by Mme. Goltz. The Zwischenspiel composed for the opera Intermezzo, which also figured in the Strauss concert, is a less inspired work.

Furtwaengler conducted Bruckner's Fifth Symphony in the original version and rendered this tremendous composition, regardless of its length, in all its glory. The romantic sentiments of the conductor were also revealed in his performance of Mahler's Lieder eines fahrenden Gesellen. The Berlin baritone, Dietrich Fischer-Dieskau, recited the songs by heart with great feeling—a lieder singer of brilliance, this artist is one to be remembered.

Chamber Music and Cathedral Concerts

As to chamber music, the excellent Wind Instrument Ensemble of the Vienna Philharmonic gave—in addition to Mozart's Serenata for 13 players (K. 361)—compositions by Hindemith, Pils and Ibert. The Hungarian Vegh Quartet were excellent interpreters of Bartok's String Quartet No. 6. The Schneiderhan Quartet and the Quartetto Italiano also gave delightful concerts. The Norwegian Boys' Choir, "Olavsguttene," which is to tour America soon, brought a survey of choice music composed through four centuries. The Strasbourg Cathedral Choir, under its capable conductor, Abbé Hoch, offered a survey of five centuries of French music.

The Cathedral concerts under Joseph Messner's leadership reveal the very considerable level of musical culture in this town. A particularly beautiful performance of the Mozart Requiem deserves to be mentioned, in which the soloists were Mmes. Gueden, Pitzinger, Messrs. Dermota and Schoeffler. Haydn's Creation was performed in the Aula of the Catholic University, as the Cathedral unfortunately has not yet been completely repaired and the sacred concerts could not be given in their original setting. Mendelssohn's St. Paul, in spite of the finished performance, produced a rather old-fashioned effect. Friedrich Gulda, young Austrian pianist who is internationally known, appeared in a piano recital. Instead of Claudio Arrau, prevented by illness from appearing, Clara Haskil was admired for her clear, delicate style of Mozart playing in a recital accompanied by the Mozarteum Orchestra under Paumgartner. The orchestral serenades by the same ensemble and conductor, as always, included delicious, little-known works by the Salzburg master.

The festival had an exceedingly large attendance, and the artistic achievement, despite a few reservations, deserves the fullest praise for the artists and for the board of directors, headed by Baron Heinrich Puthon, as president, and including Bernhard Paumgartner, the composer Gottfried von Einem, and the director of the Vienna State Theatres, Egon Hilbert. Theirs is the task of upholding traditions bequeathed by such notables as Reinhardt, Strauss, Hofmannsthal, Schalk, Walter and others, and of maintaining the unique baroque atmosphere of these festivals. This seems to rule out too drastic innovation, yet to demand a constant renewal and inclusion of such art works as are in consonance with the spirit of the place and which are of artistic significance.

Stravinsky Opera Sets Off Discussions

The world premiere of Igor Stravinsky's opera, The Rake's Progress, took place on Sept. 11 at the historic Teatro La Fenice in Venice. Its introduction, eagerly awaited, was said by some critics to herald the composer's return to melody. Both the performance and the dress rehearsal which preceded it set off many discussions. A detailed review of the new work will appear in the Oct. 15 issue of the Musical Courier.

I.S.C.M. Festival Presents Novelties

By Dr. Alphons Silbermann

FRANKFORT-ON-MAIN.—The International Festival of Music given by the International Society of Contemporary Music (ISCM) this year took place in Frankfort, organized by the Hessische Rundfunk, or Radio System. Thirty-nine contemporary composers from all parts of the globe were heard between June 22 and July 1. It is impossible to discuss every work here, it must suffice to mention those which in my opinion formed the highlights of the various programs.

Ernst Toch's First Symphony, op. 72, a well knit example of absolute music, impressed through its strong and masterly hand without adherence to any particular technic, theory or style. Written for 12 solo voices, Olivier Messiaen's Rechant is a work worthy of this mystic French composer, though it combines Indian and more banal elements.

The Argentine Alberto Ginastera's First String Quartet, written in 1948, in its contrasts of strong rhythms, expresses contemporary thinking without being artificial.

Cantata Based on Joyce

Matyas Seiber, born in Hungary and since 1935 living, composing and teaching in England, made a strong impression with his Ulysses, a cantata for tenor solo, choir and orchestra based on the chapter in James Joyce's novel which pictures Ulysses' return to his home. Its music underlines in a descriptive way the thoughts of his hero, symbolically indicating to us such objects as atoms and bacteria. There is sudden silence when darkness descends on the earth. The score produces moments of such tension that one feels the power of Joyce's words in manifold strength through Seiber's potent music.

Luigi Dallapiccola was represented by his opera, Il Prigionero (The Prisoner), one of his well known works composed in the twelve-tone system. It demonstrated that by developing the Schoenbergian concept new doors for the evolution of music can be opened. New York is already acquainted with the score from the Juilliard School production last winter.

This brief indication of the works which to me formed the most interesting part of the Festival in Frankfort must not lead to the impression that all the rest should be ignored.

Variety of Scores Heard

Other scores heard were the comic opera The Duenna, by Roberto Gerhard, which sets a play by Sheridan with piquant use of Spanish dance rhythms; Coro di Morti, by Goffredo Petrassi, based on a text by Leopardi, a sort of modern madrigal for male chorus, three pianists, brass, contrabass and percussion; Le Diable d'un Briquet, a "conte radiophonic" by the Belgian composer Chevrieulle, based on a tale by Andersen, exhibiting brief and lively wireless manner in its episodes; a Chant Funèbre by the late Charles Koechlin, of France, for mixed chorus, organ and orchestra; Gethsemane, by the Austrian composer Felix Petyrek, for mezzo-soprano and string trio, in post-romantic manner; and Jean Francaix's animated and elegantly simple Wind Quintet. From Japan, Toshiro Mayuzumi submitted a series of Sphenograms that had some attempts at imitating native instruments by a chamber ensemble.

Among a large number of other composers represented were Guillaume Landré, with Quatre Mouvements Symphoniques, which had a certain individuality; the Swiss Willy Burkhard, who showed influence of the Prokofieff manner in his Piccola Sinfonia Giocosa; Jean-Louis Martinet, of France, contributing a series of songs for mixed choir and orchestra of somewhat debatable but original manner; and the gifted Polish composer Anton Szalowski, who revealed a vital rhythmic spirit in some music for ballet.

At some previous meetings of the I.S.C.M. real discoveries were made; such was not the case this time. I believe one is justified in calling this year's picture one of development rather than one of surprise.

Every evening we listened to a concert; all day long the delegates from all over the world were in camera, doing their duty in discussing and deciding ways and means to further and propagandize contemporary music. They accepted the invitation of the Austrian Section to hold the next festival from June 21 to 26, 1952, in Salzburg.

The International Jury which selected the works to be performed at this Festival consists of Hans Henkemans (Holland), Goffredo Petrassi (Italy), Heinz Schroeter (Germany), Friedrich Wildgans (Austria), André Souris (Belgium). It will meet at the beginning of January, 1952, in Vienna to make its choices for the next year. The officers of the I.S.C.M. for the year 1951-52 are: President, Edward Clark (London); vice-president, Pierre Capdevielle (France), President's Council consists of Guillaume Landré (Hallond), Alphons Silbermann (Australia), and André Souris (Belgium).

ROYAL GREETING . . . Queen Elisabeth of the Belgians congratulates Lily Djanel on a performance of Salome at La Monnaie in Brussels. With them is Corneil de Thoran, director of the opera house.

Elisabeth Davis in Latin-America

Elisabeth Davis left on Sept. 13 for a two-months' tour of the Caribbean, Central and South America. In Kingston, Jamaica, the soprano will be the guest of Governor and Lady Foote at Kingston House. Her first recital there has been arranged at the request of the Government, and will be a benefit for the Governor's Fund for hurricane victims.

London Queen's Hall to Be Rebuilt

LONDON.—The Government have just announced the welcome news that after consulting the Arts Council, the B.B.C. and the Henry Wood National Memorial Trust the Queen's Hall is to be rebuilt. The previous hall, destroyed in the wartime Blitz, seated only 2,200, which under present conditions is insufficient to make orchestral concerts a paying proposition. It has accordingly been decided to take in the site of the adjoining St. George's Hall, which will give the new building seating accommodation for 3,500 and if used for Promemade Concerts a further 1,000 can be admitted. At the moment no date can be given when the actual rebuilding is to commence.

Otello Opens San Francisco Opera

SAN FRANCISCO.—The 29th season of the San Francisco Opera Association opened on Sept. 18 with Verdi's Otello, conducted by Fausto Cleva, and sung by a cast headed by Ramon Vinay as the Moor and Herva Nelli as Desdemona, the latter making her local operatic bow. Giuseppe Valdengo sang Iago, James Schwabacher was Cassio, and Alice Ostrowsky the Emilia, while other roles were assigned to George Cehanovsky and Desire Ligeti. The chief singers reaped many ovations, shared by Gaetano Merola, general director, and other members of the staff.

AMERICANS IN HOLLAND . . . Julius Katchen, pianist, with Ned Rorem, composer. Mr. Katchen appeared in Amsterdam with the Concertgebouw Orchestra and gave a recital, playing Mr. Rorem's new sonata for piano. The pianist toured England in September as soloist with the Halle Orchestra, and will fill engagements on the Continent until the first of the year, when he returns to America for a western tour, opening with the Los Angeles Philharmonic.

Mexican Opera and Concerts Applauded

By Charles Poore

MEXICO, D. F.—A memorable performance of Otello marked the high point in the recent Opera Nacional season of notable productions. Oliviero de Fabritiis, from La Scala, conducted and the principals were Mario del Monaco, Giuesppe Taddei and Clara Petrella. The performance served to introduce Taddei to Mexico as a new Iago, whose vocal gifts were matched by extraordinary and subtle powers of characterization.

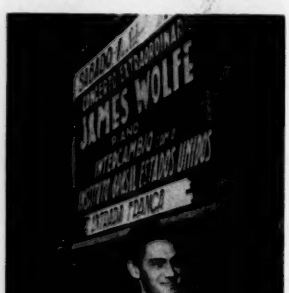
Another notable production was Boito's Mefistofele, with Del Monaco as Faust, Cesare Siepi as Mefistofele, Irma Gonzalez as Margherita. The last named artist succeeded admirably in recreating Boito's concept of the character as a rugged, peasant girl, in keeping with Goethe's plan, and quite different from Gounod's. Vocally and histrionically she has gone far, and now ranks among leading opera artists of the day.

Cilea Work Revived

Between these two works, Fabritiis directed performances of Cilea's Adriana Lecouvreur, as tribute to the memory of the composer, who passed away in Italy last November, and of whom the conductor was a devoted friend. The production proved to be delightful; it is in the vein of light opera but assumes "grand" status by virtue of the tragic ending. The cast included Del Monaco as Mauricio, Mme. Petrella as Adrianna, Taddei as Michonnet, and among Mexican singers, Roberto Silva as the Prince, Oralia Dominguez as the Princess, Carlos Vasquez as the Abbot, with others in minor roles.

Miss Dominguez, not long ago a student in the voice classes of Fanny Anitua at the Conservatory who prophesied a brilliant career for her, has fulfilled high expectations. Subsequently she triumphed again as Amneris in Aida, revealing a voice of crystal clearness, and the opulence of a mezzo. Maria Callas was the exceptional Aida.

Giordano's Andrea Chenier opened the season—not a very happy choice, being little known to many here and to others little congenial. However, by sheer force of beautiful singing and effective staging and orchestra, it conquered the first-nighters and ended amid much sincere applause. The chief protagonists were Del Monaco as Chenier, Robert Weede as Gerard and Irma Gonzalez as Madeleine. The tenor's aria, Un di all' azzurro spazio, stopped the show, making him the hero of the performance, a distinction that he retained for the season. Weede's monologue in the Tribunal scene was impressive; he built up a climax in ever-increasing crescendo.



AMBASSADOR WITH MUSIC PORTFOLIO . . . James Wolfe, American pianist, has returned from concerts and lectures in Rio de Janeiro under auspices of the Brazilian Institute, an organization to promote cultural understanding between Brazil and the U. S. Next winter, with Sidney Harth, violinist, Mr. Wolfe goes to France to inaugurate an exchange which, facilitated by the U. S. State Department, was arranged by the Jeunesses Musicales de France and the National Music League of New York.

Symphonic Programs

Frieder Weissmann, from the United States, directed two concerts of the University Symphony series in Bellas Artes, giving us, among other things, the best interpretation of Beethoven we have heard in many a day. His visit here was a return engagement; and as he has thoroughly endeared himself to the Mexican concert-going public, we may safely look forward to his coming again.

The final concert of the University series was directed by José Vasquez, with Raya Garbousova, cellist, as soloist. Her technic is more than adequate; she has maturity in poise and musicality. She received an enthusiastic ovation in the Haydn Concerto and the Tchaikovsky Variations on a Rococo Theme.

Another orchestra series in Bellas Artes is being presented by the young Mexican José Yves Limantour, directing his musicians from Jalapa, State of Veracruz. In the United States he is remembered as a student of Hindemith at Yale University; in Europe he gave concerts in Paris and other Continental cities.

The programs planned for this series are of a wide range of interest, several of the scores having their first hearing here. Guest directors will be Fritz Reiner, Hermann Scherchen, and the director of the Morelia Boys Choir, Sr. Piccutti, who will direct his boys in the Mozart Requiem, listed on the same program with the Mahler Fourth.

Other Musical Events

A group of American women, headed by Mrs. Edith Stewart of Cuernavaca, carried on a successful campaign to raise the $3,000 (U. S. currency) necessary to defray the cost of sending the young Mexican pianist, Maria Teresa Rodriguez, to Geneva to participate in the international piano contest. Miss Rodriguez played her "good-by" concert in the Bellas Artes, as soloist with the National Symphony, contributing two piano concertos—the Beethoven "Emperor" and the Schumann.

Leslie Frick, American singer from Baltimore, now resident in Mexico, presented at the Bellas Artes a comprehensive program of songs that showed her to be a talented and well-schooled artist, with a pleasing personality. She is announced for a concert tour of the provinces in the fall, and has appeared as soloist successfully with the Jalapa Symphony in the Veracruzan capital.

The sudden death of Sandor Roth, violist of the Lener Quartet, leaves a void in the local musical world hard to fill. After the breaking up of the Quartet some years ago, he remained in Mexico to teach and to coach repertory for many young musicians.

REGINALD STEWART resting between rehearsals of the San Carlo Orchestra in Naples. Mt. Vesuvius is seen in the distance.

Stewart Finds Italy Stirring And Its New Music Vital

Reginald Stewart, conductor of the Baltimore Symphony Orchestra, recently returned from a three months' stay in Europe, which included conducting in Italy—his first assignment being with the San Carlo Orchestra in Naples—and a good deal of study of the music and the musical conditions in that country as well as of Switzerland. He has come back with a trunkful of scores and the flattering good wishes of musicians and critics.

Dr. Stewart believes that there is now a vital new school of composition in Italy led by such men as Dallapiccola, Turchi, Veretti, Petrassi and Zecchi, and finds that during the long period when the rest of the world was more or less out of touch with Italian musical development, important things have been happening. Bartokian influence has been marked throughout the whole of Europe, but there have also been impressive demonstrations in Italy of what can be done with the Turchi-tone System.

Mr. Stewart plans to present both with the Baltimore Symphony Orchestra and at the Peabody Conservatory (which he also directs) a comprehensive view of the recent trends in creative music by more or less concentrating on a single country each year. In this work he will be aided by the lecturers Nicholas Nabokoff and Henry Cowell, faculty members, as well as by a chosen group of students at the Conservatory.

Mr. Stewart also has plans for a more telling student exchange between America and Europe. He commenced this by awarding scholarships to outstanding conservatory students, the first of these going to the conservatory of San Pietro a Migella, renowned for its great library and academic work.

Dr. Stewart will return to Europe next season for a tour of conductorial reengagements. The Baltimore Symphony programs this winter will include works of Hindemith, Stravinsky, Veretti, the Symphonia da Requiem of Britten and the Israel Symphony of Bloch. Soloists already engaged are Flagstad, Rubinstein, Isaac Stern, Curzon, Myra Hess, Herva Nelli and Eileen Farrell.

Paris and Versailles Have Gala Productions

By Suzanne Démarquez

PARIS. — At the Opéra an outstanding summer event was the visit made by the San Carlo Opera of Naples, including its principal artists, chorus and orchestra conducted by Gabriele Santini, and bringing its own scenery. Celebrating the 50th anniversary of Verdi's death, the Italians chose to represent his Joan of Arc and A Masked Ball. The first, known in Italian as Giovanna d'Arco, was premiered in Milan in 1845 and has been little heard from since. Thus the operas did not belong to the grander works of Verdi, but they did bear the stamp of his genius.

The great attraction of the performances was in the exceptional voices of the interpreters. The sopranos Renata Tebaldi and Dragica Martinis, the mezzo Ebe Stignani, the basses Italo Tajo and Paolo Silveri, upheld the highest traditions of bel canto. To crown their visit, these artists gave at the Madeleine the Requiem of Verdi, a performance of moving grandeur.

Madame Bovary Premiered

The Opéra-Comique staged an important premiere before *tout Paris* — Madame Bovary, lyric drama in three acts after Flaubert's novel, adapted by René Fauchais, and with music by Emmanuel Bondeville, who incidentally is the Opéra-Comique's artistic director. The *decors* and costumes were by the well known painter André Planson, and the *mise-en-scène* was by Louis Musy, the musical direction under Albert Wolff.

To an excellent book, M. Bondeville has written a score which has emotional truth, skilled texture in the orchestration, and a distinction which does not scorn the picturesque—particularly in the country episodes — nor melodic lyricism. The success of Madame Bovary was marked, and it was shared by the interpreters—Jacqueline Brunaire, who sang the title role with an agreeable voice and acted with much charm; Michel Dens, tenor, who showed astonishing facility, and two baritones who are excellent actors — Emile Rousseau and Roger Bourdin.

Gala Concerts

The concerts of the Grande Saison would take up many pages of this paper. It is only possible to point out a few events, such as the profound impression made by the first hearing here of Honegger's Fifth Symphony, which had a complete success when given by Charles Munch and the Orchestre National. The Sixth Symphony of Prokofieff had its Paris introduction by the American conductor Gibson Morrissey with the Societe des Concerts du Conservatoire, it fascinated by its harmonic subtleties and Eastern allure. One hopes to hear it again in the coming season.

Eugene Ormandy, noted conductor of the Philadelphia Orchestra, led the Orchestre National in a public concert given in the Theatre des Champs-Elysees. On the program were works of Berlioz, Brahms (Fourth Symphony), Strauss, and the First Concerto of Chopin played by Brailowsky.

Returning from the U.S. were two other renowned artists—the Frenchmen Robert Casadesus and Zino Francescatti, each of whom gave a recital to vast applause. The recital of Isaac Stern, devoted to Handel, Bartok and Brahms, also had a resounding success.

A triumph rewarded the exceptional singer Victoria de los Angeles. Jennie Tourel's return had been eagerly awaited, and her warm-colored voice was particularly applauded in the three Poèmes de Baudelaire by Debussy. Finally, the recital of Mary Bothwell, entirely given over to Hugo Wolf, was considered by this listener one of the outstanding events of the season.

Suburban Events

Outside Paris, the annual series of musical events at the Abbey of Royaumont included hearings of Italian music of the 17th and 18th centuries, sung by Gérard Souzay and Graziella Sciutti, assisted by the orchestra of the Collegium Musicum de Paris; also Honegger's Roi David in its original version with brass. At Versailles, a whole series of summer events included concerts of music of the period of Louis XIV, also sacred music in the superb Chapelle.

OLD ACQUAINTANCES . . . Dr. Eleazar De Carvalho (center) chats with Dr. Adolph Berle, former American Ambassador to Brazil, and Mrs. Berle at a recent reception given for the Brazilian conductor at Mme. Koussevitzky's home in Tanglewood.

Carvalho to Tour Europe Again

After his annual engagement at the Berkshire Music Festival as a member of the Tanglewood Faculty and one of the major conductors of the Boston Symphony Orchestra concerts, Eleazar De Carvalho returned to Brazil on Aug. 20. He immediately began rehearsals at the Municipal Theatre of Rio de Janeiro, where he will conduct many of the season's opera performances. The list of presentations includes Aida, Andrea Chenier, Gomez's Il Schiavo, L'Enfant et les Sortilèges and De Carvalho's own score, Tiradentes.

On Oct. 1 De Carvalho will leave for Europe, where his success of last season, when he took up the baton for Koussevitzky, has resulted in a heavy schedule of assignments for the gifted young conductor. In Brussels alone ten orchestral concerts are announced for him, plus a concert for Les Jeunesses Musicales, with a membership of 16,000 young people. This event will offer a program entitled Music of Two Continents and introduce compositions by North and South American writers. There will be commentary, in lecture-recital form, explaining and illustrating the origins, influences, and current movements in music life of the Americas. The conductor believes that such programs are valuable in attaining understanding among youth groups of many nationalities.

De Carvalho's program for this November concert, as recently announced, will present MacDowell's Indian Suite; Ives' Housatonic at Stockbridge; Copland's Rodeo; the American Festival Overture by William Schuman; and in the second half the Zemiro Overture by Padre Jose Mauricio; O Garatuja by Alberto Nepomuceno; Bachiana No. 2 by Villa-Lobos; and Canto de Paz by Claudio Santoro.

At the completion of his European tour, De Carvalho will again resume his duties as musical director and permanent conductor of the Orquestra Sinfonica of Brazil at Rio de Janeiro, also making guest appearances in the Americas.

Anne Brown Active in Europe

OSLO, NORWAY.—During the coming season, Anne Brown, American soprano, will make guest appearances in opera in Germany, singing in Wiesbaden, Hamburg, Duesseldorf and Braunschweig. She will take the roles of Manon Lescaut, Amelia in The Masked Ball, and the feminine lead in The Consul. Miss Brown will appear in The Consul here, singing in Norwegian. Concert plans for the artist include concerts with orchestra and recitals in Scandinavia (including Finland), Holland, Belgium. She will give a concert in Paris under auspices of UNESCO.

HISTORIC SETTING . . . Ramon Vinay and Mary Curtis as Otello and Desdemona on the balcony of the house of Desdemona in Venice after performances of the Verdi opera at the open air festival at Campo St. Angelo, sponsored by the city of Venice. Miss Curtis has been engaged to sing in Cairo, beginning Jan. 11.

Herbert Janssen for Coast Opera

Herbert Janssen, baritone of the Metropolitan Opera, will sing with the San Francisco Opera this season in San Francisco and Los Angeles, as Amfortas in Parsifal and Don Pizzaro in Fidelio.

EDINBURGH FESTIVAL

(*Continued from page 5*)

Italian baritone, Mario Petri, scored in the title role. His singing, particularly in the last act, was outstanding, and he acted with rare dash and verve to create a Don Giovanni very difficult to better. The Canadian tenor, Leopold Simoneau, sang with distinction the part of Ottavio, Alois Pernerstorfer gave a polished performance as Leporello, while the American singers, Dorothy Macneil and Genevieve Warner, as Donna Elvira and Zerlina, were excellent. Hilde Zadek, Donna Anna, sang well, and the Masetto of Geraint Evans was ably acted and sung. John Piper's beautiful sets conveyed the warm Spanish scene and added the final touch to this memorable production.

The rather gory Verdi opera is one not often performed here. This festival production was a particularly fine one, with the American tenor, David Poleri, and the Yugoslav baritone, Marko Rothmuller, outstanding as Don Alvaro and Don Carlo. These singers proved to have voices which blended admirably, and their duets in the second and third acts were magnificent. As Leonora, Walburga Wegner sang well and the American singer Mildred Miller invested the part of Preziosilla with life and animation. Leslie Hurry's sombre settings were impressive. Both productions were augmented by the London Philharmonic, conducted by Fritz Busch. The minor roles were competently filled; chorus work and grouping were excellent.

Ballet and Drama

At the Empire Theatre, for the first two weeks, the Sadler's Wells Ballet presented Le Lac des Cygnes and short ballets, while for the last week, the Yugoslav Ballet were seen in The Legend of Ochrid and The Ballad of Mediaeval Love. In Le Lac des Cygnes, Moira Shearer danced with faultless technique, though she lacks the emotional range of Margot Fonteyn, of whom we had only a brief glimpse in Tiresias, the last work by the late Constant Lambert. The ballets performed by the Yugoslavs were of folk inspiration and danced by the youthful cast with great verve.

This festival was particularly rich in dramatic offerings—Margaret Lockwood in Pygmalion, John Gielgud in The Winter's Tale, a Scots mediaeval morality play, The Thrie Estaites (a perennial favorite since the festival began) and French plays presented by Le Theatre de l'Atelier, Paris. In addition there were numerous productions in small halls throughout the city, perhaps the most distinguished being the Dublin Gate Theatre's presentation of The Whiteheaded Boy and The Playboy of the Western World.

The festival closed on Sept. 8 with firework displays, while a ceremony was held by candlelight in the Usher Hall. This included performances of Mozart's Eine Kleine Nachtmusik and Haydn's Farewell Symphony by the Halle Orchestra. In the latter work, as each musician came to the end of his part, he extinguished the candle by his side till all was in darkness.

Once again the festival has provided the best in music and drama, three weeks rich in artistic accomplishment. With next year's program nearing completion, we look forward to yet another great artistic occasion.

Lucerne Festival Thronged

LUCERNE.—During August stars of the musical world presented a notable series of classical and modern works on the shore of Lake Lucerne before a smart international audience. Near Tribschen, where Wagner passed some of his happiest years, five symphonic concerts were given under the batons of Leopold Stokowski, Igor Markevitch, Wilhelm Furtwaengler, André Cluytens and Carl Schuricht.

Stokowski's success was great, his name being popular here because of his recordings and films. He led a program including Tchaikovsky's Pathetique Symphony and Moussorgsky's Pictures at an Exhibition. Furtwaengler introduced the wonderful Concerto for Orchestra by Bartok, works of Beethoven and Brahms, and was assisted by Astrid Varnay as soloist in Wagner. The great German tradition was also represented by Carl Schuricht (with the pianist Edwin Fischer playing Brahms' Second Piano Concerto) and by Herbert von Karajan, conducting in unforgettable manner the B Minor Mass by Bach with the Wiener Symphoniker, the Wiener Singverein and the soloists Elisabeth Schwarzkopf, Giulietta Simionata, Ernst Haefliger and Hans Braun.

Contrasting performances were given by Igor Markevitch, who impressed his audience with Le Sacre du Printemps by Stravinsky (Erica Morini also deserved high praise as soloist in the Bruch Concerto). André Cluytens presented Ravel's Mother Goose suite and that from Daphnis et Chloe, with Solomon as the notable interpreter of the Beethoven Third Concerto.

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N. Y. City Ballet Opens Fall Season

By Rosalyn Krokover

The New York City Ballet opened its three-week fall season at the City Center on Sept. 4, probably the earliest official ballet opening on record. Except for Tanaquil LeClercq, who suffered a sprained ankle and could not appear during the season, the company and repertoire were substantially the same as in the spring. Because of Miss LeClercq's injury the revival of Apollo had to be abandoned temporarily; there were, however, the two announced premieres—Miraculous Mandarin and A la Français—and the revival of Concerto Barocco.

The first of the premieres, Miraculous Mandarin, was presented on Sept. 6. The history of this score by Béla Bartók, dates back to 1919, when it was composed and performed as a one-act pantomime. It was based on a sordid tale concerning three thieves, a girl, an old cavalier, a youth, and a lusty mandarin, and it was banned after its premiere in Germany at the time. Although the music has turned up on symphonic programs in concert form in this country from time to time, this was the first attempt to revive it in a choreographic version in this country by a major company. Todd Bolender was the choreographer, and Alvin Colt designed the set and costumes.

A Gruesome Story

It turned out to be a pretty gruesome affair, obviously intended as a shocker. Except for some very effective uses of the set, which consisted of pyramided steps, there was little genuine choreographic invention. Though there were more than suggestions of Tudor's Undertow and Petit's Le Jeune Homme et la Mort, it had neither the magic of the first nor the striking theatre values of the second.

Melissa Hayden plotted, tangled and struggled with herself and the various characters for quite a while until Hugh Laing, the Mandarin, finally appeared on the scene. From then on it was love, even unto and beyond death. And for some reason difficult to comprehend, there was a blind woman feeling her way through the piece. Undoubtedly some kind of symbolism was trying to assert itself. Possibly the work can be re-studied and eventually molded into an acceptable reflection of Bartok's striking score, but in its present shape it does no one a service.

The other ballets of the evening were Serenade, in which the soloists—Janet Reed, Yvonne Mounsey, Patricia Wilde and Diana Adams—acquitted themselves beautifully even if the ensemble was not as tidy as it might have been, Divertimento and Bourree Fantasque. The last two were performed brilliantly, with special credit going to Tallchief, Moncion, Adams, Bliss, Kaye, Magallanes, Reed and Hobi.

A La Français

Serenade for Small Orchestra, by the contemporary French composer Jean Françaix, was the music used by Balanchine for his trifling caper which he calls A la Françaix. Premiered on Sept. 11, it proved to be good clean fun and excellent dancing. A young girl (Janet Reed) is busily engaged with two young French boys (Hobi and Tobias), when a virile, mustached tennis player (Eglevsky) leaps upon the scene and wins her over completely. Suddenly a Sylphide to end all Sylphides (Tallchief) bourrées across the stage. This means exit for the young girl, and a tongue-in-cheek pas de deux for Tallchief and Eglevsky. For one reason or another everyone comes back on the stage; and the final touch occurs when, with the zip of a zipper, the Sylphide is transformed into a Jantzen bathing suit model.

Also on the program were Jinx, The Cage, and Bourree Fantasque. Both Jinx and The Cage have been vastly improved this season.

Concerto Barocco Revamped

Concerto Barocco, given on Sept. 13 for the first time in its new dress, now has the dancers garbed in severe black practice suits. This is dangerous, since it magnifies every technical and stylistic defect on the part of the ensemble. In all, however, this was a neat performance and Tallchief and Adams, though entirely different in style, made an interesting pair of soloists. Age of Anxiety, Sylvia Pas De Deux and Cakewalk completed the program. The latter still needs editing and tightening.

Leon Barzin, the musical director, continues to keep the orchestra superior to any other current ballet orchestra and Jean Rosenthal's lighting and technical direction are an invaluable contribution to the success of this company.

Dance Notes

Miss P. W. Manchester, editor of the London magazine Ballet Today, has joined the editorial staff of Dance News as guest associate editor. She will remain with the New York publication for at least a year. . . . Zachary Solov, the new ballet master and choreographer for the Metropolitan Opera Ballet, recently auditioned dancers for the ensemble. . . . A work choreographed by Dale Edward Fern, based on Eugene O'Neill's Mourning Becomes Electra, will have three performances—Oct. 14, 15, 16—at the Amato Opera Theatre. . . . The current faculty for the Academy of Ethnic Dance Art, of which La Meri is director and instructor, includes Lilian Newcomer, Di Falco, Rebecca Harris, Mari Lyn and Lais Gravier.

Following an appearance as soloist with the Toronto Symphony Orchestra late in the summer, Iva Kitchell embarked on an extended tour of South America. Her itinerary includes 20 concerts in various cities of Colombia, Venezuela, Brazil and Argentina.

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Television Spans the Continent

Coast to coast television became a reality on Sept. 4, when President Truman's address opening the Japanese Peace Treaty Conference in San Francisco was carried to millions of viewers as far away as Boston through the American Telephone and Telegraph Company's new $40,000,000 radio microwave relay system of 107 microwave towers across the nation. Events of all five days of the conference were seen by set owners.

Also in line with broader dissemination, the following day Frank M Folsom, president of the Radio Corporation of America, addressing a group of broadcast engineers and television consultants in Bridgeport, Conn., envisioned extension of television service through the opening of Ultra High Frequency channels. "The opening of new Ultra High Frequency channels for television and the proposed expansion of operations in the present Very High Frequency range will mean the establishment of nearly 3,000 television stations, with most of them linked by coast to coast and regional networks," Mr. Folsom said.

NBC-TV Schedules Eight Operas

NBC has scheduled eight television operas for 1951-52 for the first Thursday evening of each month, beginning Oct. 4 (NBC-TV, 11:00 p.m.-12:00 midnight EST). The first opera will be Pagliacci; that of Nov. 1, Pique Dame. Peter Herman Adler is music and artistic director of the series, which is produced under supervision of Samuel Chotzinoff, NBC's general music director. In addition, the television opera department of NBC will prepare 10-minute opera segments for the Kate Smith Hour and the Kate Smith Evening Hour.

Levin Leads WOR's Sinfonietta

After five years, one of WOR's oldest programs, the Sinfonietta, returned to the air on Thursday, Sept. 20 (8 to 8:30 p.m., EST), and will be heard weekly over WOR at that time. Sylvan Levin, WOR's musical director, who has been guest conductor of this group, is conductor of the present series. Mr. Levin also continues to conduct the Sylvan Levin Opera Concert, Sundays, 9 to 9:30 p.m., over WOR-Mutual.

POST-CONCERT FESTIVITY . . . Marais and Miranda, balladeers, meet officers of the Canon City (Colo.) Civic Music Association after their concert. L. to r., Josef Marais; Mrs. A. C. Sonneland, treasurer of the Association; Mrs. D. G. Hayes, secretary; Mrs. L. E. Elliott; Miranda; and Dr. Henry C. Grabow, president.

RADIO NOTES

The New Music String Quartet was featured on Sept. 3 on NBC's Television Recital Hall, playing music by Haydn, Schubert, Debussy, Wolf and Casella. An August recitalist in this notable series was Sigi Weissenberg, whose piano program included the Sonata in G minor by Scarlatti, Sonetto del Petrarca and Les Funerailles by Liszt, and Chopin's Scherzo, No. 4 in E.

Granville English's new publication, De Promise Lan', a four-part chorus for mixed voices, received its first broadcast on Sept. 9 over WJZ and the ABC network. The work was sung by the Xavier University Choir of New Orleans, Clifford Richter, conductor, on the current series of the United Negro College Fund.

During the summer, Siegfried Landau wrote the music and conducted a radio choir for ten weeks for the "Eternal Light" over NBC.

Ruby Yoshino, soprano, sang at the Brooklyn Museum on Sept. 9, the recital also broadcast over WNYC. On her program was Ah, Perfido by Beethoven, traditional Japanese songs, and a group of contemporary American numbers.

Roberta Peters, young soprano of the Metropolitan Opera, was soloist on the Voice of Firestone broadcast of Sept. 3, with the orchestra under Howard Barlow.

Current broadcasts of Rose Goldblatt, pianist over the CBC network, include a performance of Schumann's Concerto Allegro on Oct. 7, and a recital over the International Service in November.

Dr. Howard Hanson was guest on Sept. 5 in the final telecast of NBC's Heritage series from the National Gallary of Art in Washington, D. C. Rose d'Amore interviewed him, and the National Gallery Orchestra played his Vermeland, transcribed from organ by Richard Bales, the orchestra's conductor. This series presented both music and paintings by Americans.

Memorial for De Luca

On Aug. 25, Charles G. Reading, voice teacher and pupil of the late Giuseppe De Luca, gave a Memorial Tribute over WNYC, in observance of the first anniversary of the death of Mr. De Luca, Aug. 26, 1950. Mr. Reading spoke about the baritone and his career, and of the requisites of bel canto as conceived by Mr. De Luca, and played five recordings ranging from 1904 (when the artist was in his twenties) to 1947 (a recording taken in Town Hall when Mr. De Luca was 70).

Birmingham, Ala., to Hear "Met" And Plans Concert Series

BIRMINGHAM, ALA. — The Birmingham Music Club has announced through its president, Mrs. Burr Nabors, that the Metropolitan Opera has been engaged for Birmingham this season, its stay opening May 6, 1952. This is planned as the first of annual visits of the company.

The club's concert series for 1951-52 includes a presentation of Die Fledermaus, with Irra Petina; the Sadler's Wells Ballet; the Pittsburgh Symphony; and Vladimir Horowitz, Yehudi Menuhin, Leonard Warren and Rise Stevens.

The Birmingham Symphony Orchestra's concerts will be given next season in the large Municipal Auditorium, which seats about 6,000, instead of in the smaller Phillips Auditorium which has served in the orchestra's two years of existence. Guest artists will be Eleanor Steber, Carroll Glenn, Eugene List and Elena Nikolaidi. Arthur Lipkin, conductor, says there will also be several out-of-the-city concerts in a tour of the South.

ALICE GRAHAM.

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Marguerite Kozenn, soprano, and Julius Chajes (at the piano), pianist-composer, with Prof. Fritz Sedlak, 1., concertmaster of the Vienna Philharmonic, and Hans Ruts, director of Rot-Weiss-Rot, radio station. Mr. Chajes conducted the Vienna Tonkuenstler Orchestra on the Independence Day concert sponsored by the U. S. Legation. Miss Kozenn was soloist with the Vienna Symphony and in a chamber concert. Both gave works of contemporary composers now living in the United States for their appearance in Salzburg. Members of the Vienna Philharmonic performed Mr. Chajes' Trio in D minor over Radio Vienna last month.

Atlanta Symphony Enlarges Schedule

ATLANTA, GA.—In support of an expanding program for 1951-52, the executive board of the Symphony Guild has raised its over-all budget to $125,000 and increased the number of concerts.

Following another season of artistic attainment by the Atlanta Symphony Orchestra, under Henry Sopkin, its musical director, came the heartening announcement by Charles H. Jagels, newly elected president of the Atlanta Symphony Guild, that a temporary budget deficit of $10,000 has been almost erased through the aid of loyal company sponsors and individual donors. (The cancellation of a scheduled spring tour of six Southern cities owing to the illness of Oscar Levant, engaged as guest soloist, had reportedly resulted in a box-office loss of more than $10,000).

The Women's Committee of 125 active members, headed by Mrs. Clifford N. Ragsdale, chairman, again has exceeded its quota in season ticket sales for both concert series, and in solicitation of funds through Guild membership pledges and program advertising. It has become a model for similar organizations throughout the Southeast.

The Corporate Gifts Committee, composed of leading business men, has enlisted the interest and support of local business firms and industrial leaders, a number of whom, known as "Company Sponsors," are pledging support on a two-year basis.

MARGUERITE BARTHOLOMEW.

Brevard Music Festival Expanded

BREVARD, N. C.—Seven programs, with two repeated lists, comprised this year's Brevard Music Festival, which has been expanded under the direction of James Christian Pfohl, its founder, and director both of the Festival and the Transylvania Music Camp. The opening concert, Aug. 7, presented Susan Reed, singer of American folk music, who accompanied herself on the Irish harp and other instruments. Aug. 10 and 11, Eileen Farrell, soprano, was heard as soloist with the Festival Orchestra under Mr. Pfohl.

Olin Downes, critic of the New York Times, gave a lecture on Being Your Own Music Critic, on Saturday afternoon.

Jeanne Mitchell, violinist, appeared with the Festival Orchestra on Sunday afternoon. John Jacob Niles, noted folk music specialist, was heard in some of his inimitable works on Aug. 14. Two concerts on Aug. 17 and 18, presented Luboshutz and Nemenoff, duo-pianists, with the Festival Orchestra.

Mendelssohn's Elijah was sung on Sunday afternoon under Mr. Pfohl's baton, with Andrew White, baritone, of the Transylvania Music Camp faculty, in the role of Elijah. The chorus had been trained by Lester McCoy, of the University of Michigan. The performance was a high spot of the series.

All the Festival concerts took place in the open-air auditorium of Transylvania Music Camp, situated a mile and a half from Brevard. The Music Camp was held during six and a half weeks, between June 21 and Aug. 5, and included leading teachers from other schools and colleges, with many informal rehearsals and concerts featuring the performances of the student musicians and singers.

Walter K. Straus is president of the Brevard Music Festival. The National Federation of Music Clubs prize-winning young artist, Carol Smith, contralto, was heard as soloist with the Festival Orchestra at a concert earlier in the summer, during the Federation weekend.

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Singers of Past Left Imperishable Memories

A visit with Renato Bellini is an interesting experience partly because of the news he brings of new compositions and young artists' progress, but also because of his active association with the great names of the past and the present. Though still "young in heart," as he puts it, the eminent teacher-coach has had contact with at least three generations of opera-makers, and his years are still far from burdensome. His great-grandfather was a close friend of Verdi. From earliest childhood Mr. Bellini has been constantly studying music form, tone production and the related arts of libretto and stage.

"I love new things, but not the grotesque," he stated in talking of the melodious heart-appeal of the great music dramas as compared with the sometimes experimental designs of the 12-tone school. But this nostalgia for the elder musical beauty does not apply when it is a matter of singer category. Maestro Bellini is enthusiastic over several recent debuts of aspiring young singers and hopeful for others who will be heard this season.

"I do not believe in prophesying too much in advance," he said, "but frequently achievement is quite rapid." He is particularly happy in the continued success of his tenor artist-pupil, Louis Roney, who opened the Seattle opera series with Cavaradossi in Tosca, the same role with which he made his New York Stadium debut under Mitropoulis. Roney was also engaged for the Verdi Requiem with the Houston Symphony Orchestra, Efrem Kurtz conducting.

Auguries of a brilliant future also seem in order for his pupil Maria Di Gerlando, the youthful soprano who evoked critical approval in Boheme in Boston and at the Metropolitan's Verdi Memorial Concert.

Miss Gerlando has just been awarded one of the coveted Metropolitan Opera Scholarships for intensive vocal and operatic training.

Memorable Singing of the Part

"The singers of today have a difficult task, not alone vocally but in approximating the personalities and the audience-appeal of the great figures of past epochs," Maestro Bellini admitted. "When I run through the roster of those with whom I have worked, they seem unique in characteristics and achievements—and for some there are as yet no replacements.

"To mention a few memorable experiences, when I was beginning active coaching in 1916, I worked with Tito Schipa for his Falstaff under Toscanini in Milan. Since then I have been with him on numerous concert tours. Of all the roles on which we worked together, the one I most enjoyed and which made me proudest of sharing a part was Werther, which he sang for the first time at the Teatro Colon—an unforgettable triumph!

"Lucrezia Bori is another artist with whom I worked out unusual scores with much enjoyment. I met her while touring with Schipa in Spain. We began work almost immediately and did Vittadini's Anima Allegra, in which she created the lead at the Metropolitan, Mascagni's L'Amico Fritz and other roles of interest.

"One of the greatest artists of all time, in my opinion, was Titta Ruffo. I had the inestimable pleasure of coaching him while I was assistant conductor to Gino Marinuzzi at the Chicago Opera.

"There are many memories that come to me when I hear a new singer with a certain inflection of voice or turn of gesture—Rosina Storchio, recalled *not* entirely for her Madama Butterfly but for her unsurpassable reading of the Letter of Charlotte in Werther; Caruso, the most natural of artistic souls, as for example on the night he broke down emotionally in the St. Sulpice scene of Manon.

"And in current times, I had a share in the success of Eleanor Steber in her Tosca, Butterfly and varied roles; with Kurt Baum in his tenor triumphs; Mary Henderson, Gertrude Ribla, a great Aida; with mezzos Harshaw, Tourel, Madeira and so on."

Maestro Bellini's studio schedule continues to read like a Who's Who in Opera, with artists of recent and present engagements—Munsel, Gari, Merrill, Jan Peerce, Haywood, Harvuot, Sullivan, Antoine, Lanza and many known to concert and TV audiences. While preoccupied and somewhat conscious of responsibility for the performance value of newcomers, he finds time to enjoy the work as much—well, nearly as much—as when a young Bellini joined forces with a young Tito Schipa for a first concert tour. Recently offered the post of operatic coach at the University of Indiana, Bloomington, Ind., he had to decline it because of heavy teaching commitments in New York City.

Hurok to Present Night in Venice

Following his production of Fledermaus, which S. Hurok will send out on a tour of 60 cities, beginning in Hartford, Conn., this autumn, he will present Johann Strauss' A Night in Venice next season. Ruth and Thomas Martin are preparing a new English version. Michael Kuttner and Mr. Martin will be responsible for the production and the musical direction.

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FLOWERY PACHYDERM . . . Mary Bothwell, soprano, who collects elephants of all materials, was presented with one in blossoms by a young fan, 6-year-old Yolanda Beek, of The Hague, during her recent tour of Europe. The artist is now preparing for her three New York Town Hall recitals, the first scheduled for Oct. 29.

"Good Pronunciation Holds Key to Beautiful Singing Tone"

Recently, Michele Fonticoli gave a demonstration by recordings of the progress made in vocal control through his applied principles of pure diction. One heard the broken-phrased, gutteral attack, the half-sung, half-spoken utterance of the "crooner" type of delivery. The other side of the record offered acceptable, tonally clear, well-phrased singing of the M'appari aria from Martha, the same pupil recording after less than one season of instruction in the Fonticoli School. Maestro Fonticoli provided further illustrations taken from his written works on voice in a brief discussion.

"The secret of the art of singing is to know how to pronounce the words phonetically and artistically. I am convinced that beauty of tone is due to the color that we give to the vowels. In singing and in speech the vowel is the principal element, while the consonant is the second element. The vowel is the music-element of the spoken word which, when pronounced emphatically and artistically, is the chief ingredient of singing.

"The singer and the vocal teacher who are interested only in the mechanism of the vocal organ," he went on, "create a great impediment to the spontaneous emission of the voice. The action of the vocal organ is only the result, and not the cause. The direct physiological method which is used by some vocal teachers destroys voices, and naturally robs the pupil of the spontaneity which, once lost, will be difficult to regain.

Phonetic Rules Important

"Therefore, one should consider a simpler approach. To pronounce clearly with the purpose only to be understood in the art of singing, is not the point. By pronouncing the words without observing the phonetic rules, we disregard the laws of harmony. Ideally speaking, the great singer, the born singer, when he sings thinks of the words only, of the sentiment expressed by the words, he knows the art of pronouncing the words phonetically, and the art of uniting the elements of the spoken word with the elements of music. The artist singer is not conscious of the action of the vocal organ when he sings.

"For Verdi, the accent and the pronunciation were the most important things in the art of singing. But what accent, what pronounciation? Therein lies the secret. Since a good vocal teacher changes insignificant voices into classic voices, we must educate the ear. It is the ear that indirectly controls the vocal organ. Today, in the art of singing, it has become almost an obsolete organ.

"The art of teaching singing is that of cultivating the pupil's taste; it is important not to confuse him with too detailed accounts of the action of the vocal organ. It is intelligent to know how the vocal and respiratory organs function, but we must not be directly conscious of it, because this prevents the natural function of these organs.

"The purpose in exercising the voice is to attain that state when every note is round, vibrant, rich in harmonic sounds; to give the notes all the gradations of color, all the varieties of intensity; and to contribute homogeneity to the entire compass of the voice—to give beauty to the tone. This is the traditional Italian school of singing. Can we obtain a beautiful, natural tone through the direct control of the vocal organ? Not if we have logic and artistic sense.

"The technic of singing is that of modifying the color of the vowel in relation to the intonation and the intensity of the note, so as to obtain round and vibrant tones on every note of the compass of the voice."

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Detroit Marks 250th Birthday with Music

DETROIT.—Detroit has been a festival city since mid-May when the 250th Birthday celebrations began, each evening bringing some form of entertainment and each highlighted by visiting dignitaries of the political, military, sports and artistic worlds. Musically, it has been a season of feasting after the years of fasting.

The reactivated Detroit Symphony Orchestra was presented in four Festival Concerts in the Remick Memorial Shell on Belle Isle. To represent the French people, who contributed so much toward the growth of the city, Pierre Monteux was selected to lead the orchestra in a program of Gallic compositions. Antal Dorati conducted the international concert. Sir Ernest Macmillan combined the works of Canadian and American composers for his program, and resident conductor Valter Poole led the orchestra in an all-American program. Each conductor was greeted with great enthusiasm by large audiences, composed of hundreds of visitors and thousands of residents who flocked to Belle Isle.

Other Outdoor Series

The Pfeiffer Brewing Company in collaboration with the Detroit Federation of Musicians again made it possible for the Detroit Symphony to have the summer series at the Michigan State Fair Grounds. Valter Poole conducted most of the concerts, many of which were broadcast over the CBS network. Eduard Werner, president of the Detroit Federation of Musicians, at the request of Mr. Poole, served as guest conductor for one of the concerts. Instrumentalists from the orchestra were presented as soloists; among the long list of vocalists, Suzanne DerDerian, soprano, enjoyed a return engagement and was welcomed by a large audience.

The Federation of Musicians Concert Band, lend by Leonard B. Smith, was again heard in a summer series at the Band Shell on Belle Isle. A contest of amateur vocalists was conducted and, after many eliminations, a group of aspiring singers was selected to appear with the band. In spite of the fact that they placed in the competition, some of them were definitely not ready for performances of this magnitude. It would seem that, with all the fine talent among the young singers in the Detroit area, a better list of soloists could be interested in entering the competition.

As part of the 250th celebration a huge stage in the form of a birthday cake was constructed in Grand Circus Park and the various local chorus, dance, band and orchestral groups were presented in nightly concerts. Some of the groups were beautifully costumed, and gave colorful performances of native dances, many with Old World charm.

Many artists have visited the city during the festivities, among them Dorothy Maynor, James Melton, the dancers Danilova and Danielian, and each has contributed toward making the 250th birthday celebration a success.

Now Detroiters are anticipating the opening of their own Symphony series in Masonic Auditorium with Paul Paray conducting the Oct. 18 concert, and with a long list of first rate conductors and soloists to complete the twenty-two weeks' season. MARION GERHARDT.

IMPRESARIO RETURNS . . . S. Hurok arriving at Idlewild Airport on Sept. 14 from London, where he completed arrangements for this season's North American visit of the Sadler's Wells Theater Ballet, which begins a six-month tour of 62 U. S. and Canadian cities in Quebec on Oct. 5.

Menotti's The Medium Has Its Film Premiere

The film version of Gian-Carlo Menotti's music drama The Medium, made in Rome under the direction of the composer by Transfilms, had its New York premiere at the Sutton Theatre on Sept. 5. The picture stars and features Marie Powers as Madame Flora, Anna Maria Alberghetti, young coloratura soprano, as Monica, and Leo Coleman miming the part of the mute Toby. The locale of the opera has been changed to Rome. The Medium is sung and spoken in English, presented by Evan M. Frankel, with Walter Lowendahl producing. Alex Hammid is the associate director, Milton Perlman the associate producer. Thomas Schippers conducts the orchestra with skill and discretion.

Miss Powers turns in a strong piece of singing and acting as Madame Flora, one which demonstrates her ability to color her voice in fateful and emotional expression. The climax in which she shoots Toby in the belief that he, hiding behind a curtain, is a supernatural visitor, has few counterparts for thrills in recent motion pictures.

Miss Alberghetti sings and acts delightfully as the innocent young girl torn between love for the mute youth and obedience to her terrible mother. Her voice is produced with effortless ease and beauty, and emerges with more of dramatic than coloratura quality.

Mr. Coleman, as in the stage production, mimes the role of the mute with emotional appeal and pathos. An added scene, with a new musical sequence of charm and piquancy, pictures Toby visiting a carnival, being terrified by the antics of the showmen, and being rescued by Monica. A second interpolated episode, with new background music, shows the visit of the terrified medium to the apartment of Mrs. Nolan, a widow, who believes she has contacted her dead daughter, and Flora's departure in haste when she finds the locket (mentioned in the seance) has really been found. Mrs. Nolan is well played and sung by Belva Kibler, and the same may be said of the other two sustaining roles, Mr. and Mrs. Gobineau (Donald Morgan and Beverly Dame). R. M. K.

Mischakoff Named Concertmaster For the Detroit Symphony

Mischa Mischakoff has been engaged as concertmaster for the Detroit Symphony Orchestra for five years, according to an announcement by John B. Ford, Jr., president of the orchestra. Though Mr. Mischakoff is holding the same post with the NBC Symphony under Toscanini until next spring, negotiations are under way to allow him to play with the Detroit orchestra this season "whenever such appearances would not conflict with his NBC schedule." Later the contract will become fully operative.

Henri Nosco, French violinist, has been appointed assistant concertmaster for the Detroit Symphony.

Civic Concert Service Holds Fall Conference

Civic Concert Service, Inc., held its Thirtieth Annual Fall Conference for field representatives in Chicago at the Palmer House Hotel, Aug. 29 through Sept. 1.

The conference discussions were presided over by O. O. Bottorff, president of Civic Concert Service, Inc., and National Concert and Artists Corporation, and D. L. Cornetet, vice-president of Civic Concert Service and NCAC, with the entire field force taking part in round-table discussions. Mr. Bottorff at the opening session announced the promotions of Harlowe F. Dean as eastern manager and John Brakebill as western manager, and the appointments of Robert Kuhlman as eastern field manager and George W. Fowler as Pacific Division field manager. Mr. Bottorff stated, "It is indeed gratifying that the strength of our ever increasing national business warrants the creation of new executive positions in our company, and we are particularly pleased to recognize those Civic Music Associations of our Pacific Division by appointing an executive to work with these associations and further fulfill our responsibilities to them with this increased service. We welcome Robert Kuhlman and George Fowler in these capacities as two extremely personable and capable young men whose abilities in our work have been substantially proven during the past few years."

GEORGE W. FOWLER

ROBERT KUHLMAN

Robert Kuhlman joined the staff of Civic Concert Service during the summer of 1947 and has done outstanding work as a field representative. A native of New Knoxville, Ohio, he possesses a Master of Arts degree from Ohio State University and was a member of the Music Department faculty of the University of Kentucky from 1942 to 1947.

George Fowler, having served with the Naval Air Forces, Pacific Fleet, during World War II, joined Civic Concert Service in the fall of 1947. He is a native of Everett, Wash., and a graduate of Harvard, class of 1943.

50th Anniversary for Young Men's Symphony

The Young Men's Symphony Orchestra of New York will mark its 50th anniversary season by giving three concerts at the New York City Center under the direction of Max Jacobs. The first program will be in February and offer works by Rubin Goldmark, who was on the board of directors when the orchestra was founded by the late Alfred Lincoln Seligman in 1902. Membership in this orchestra is open to young men and women desiring an orchestra career. Tuition is free. Rehearsals were resumed on Sept. 23 at the City Center, where applications for membership may be made.

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Chicago Symphony Gives Plans

By René Devries and Dosha Dowdy

CHICAGO.—Rafael Kubelik, who filled European engagements during the summer as guest conductor at leading music festivals of Europe, will open the Chicago Symphony Orchestra's 61st season on Oct. 11 with a program comprising Beethoven's Leonore Overture No. 3; the same composer's Concerto for Pianoforte, No. 3 in C minor, with Friedrich Gulda as soloist; and Brahms' Symphony No. 1.

Mr. Gulda will be one of 24 soloists who will make their first appearance with the orchestra this season. Others are: pianists, Gina Bachauer, Jorge Bolet, Alexander Borovsky, Jean Casadesus, Nicole Henriot, Moura Lympany, and Alexander Tcherepnin; vocalists, Adele Addison, Ann Ayars, Todd Duncan, Uta Graf, Martha Lipton, George London, Zinka Milanov, Elena Nikolaidi, Regina Resnik, Jan Rubes; violinists, Joseph Fuchs, Arthur Grumiaux, Ida Haendel, Ruggiero Ricci; and cellist, Leonard Rose. Soloists engaged this season who have made previous appearances with the Chicago Symphony are Gaby and Robert Casadesus, Rudolf Firkusny, Myra Hess, William Kapell, Rudolf Serkin, George Schick and Abbey Simon, Nancy Carr, Eugene Conley, Kathleen Ferrier, Hans Hotter, Carol Smith, Frances Yeend, Zino Francescatti, Nathan Milstein, John Weicher, Eugene Istomin, and Dudley Powers.

Among the orchestra's significant music events programmed during the season are first local presentations of Gluck's Orfeo, with Kathleen Ferrier and Nancy Carr as soloists, and Mahler's Eighth Symphony, with Kubelik conducting; also Verdi's Requiem and Mahler's Fourth Symphony under the direction of Bruno Walter, the orchestra's only guest conductor this season; and, as a novelty, Bluebeard's Castle, by Bartok, with George Schick conducting.

Twelve new musicians have been added to the orchestra this season, including four first-desk men—Julius Baker, flute; Leonard Sharrow, bassoon; Clark Brody, clarinet; and Gaston Dufresne, bass.

The 39th season of Saturday evening Popular concerts of the Chicago Symphony Orchestra will open Oct. 13 with Boris Zlatich, Chicagoan, as violin soloist. Other soloists to be heard at these concerts during the fall season are: Olga Llano, Barbara Steinbach, and Béla Borzormenyi-Nagy, pianists; and Samuel Magad, violinist.

General rehearsals for the Civic Orchestra, a training school for symphony players, will start on Oct. 11, and sectional rehearsals on Oct. 17. The orchestra gives three concerts annually in Orchestra Hall, George Schick conducting.

The Young People's Concerts, in their 14th season, will also be conducted by Mr. Schick on Tuesday afternoon, beginning at 2:15.

Apollo Club Names New Director

The Apollo Musical Club, now in its 79th season, has announced the appointment of Henry Veld, conductor of the Augustana College Choir and the Handel Oratorio Society, as its director, succeeding Dr. Edgar Nelson, whose association with the organization covers a period of 35 years. Dr. Nelson's resignation due to "increasing pressure of teaching, coaching and administrative duties as head of the Chicago Conservatory of Music," followed two performances of Mendelssohn's Elijah given by the Apollo Club under his direction, in Grant Park late in the summer—the first performance of an oratorio by a local group in Grant Park.

Under Dr. Nelson, the Apollo singers gave Chicago premieres of Beethoven's Missa Solemnis and the Bach Passion according to St. John; and presented such works as the Bach B Minor Mass, the St. Matthew Passion, Verdi's Requiem, Rossini's Stabat Mater, the Brahms Requiem, Pierné's Childrens' Crusade, Elgar's Music Makers and the Dream of Gerontius, Wolf-Ferrari's The New Life, Franck's The Beatitudes, and Mendelssohn's Elijah, with annual performances of Handel's Messiah.

In addition to his presidency of the Chicago Conservatory and his studio activities, Dr. Nelson conducts the choir of the Sunday Evening Club, and is organist at the First Presbyterian Church of Oak Park.

Pro Musica Trio to Open Season

When the Pro Musica Trio opens its 1951 season on Oct. 10 in the new quarters of the Chicago Arts Club (109 E. Ontario St., Leopold Teraspulsky will make his first appearance as permanent cellist with this ensemble, founded by Nina Mesirow-Minchin, its pianist, with Fritz Siegal, violinist. The program lists trios by Beethoven (No. 4, B Flat), and Turina (No. 2), and Bloch's Three Nocturnes.

Bigalli to Conduct Opera in Milwaukee

Dino Bigalli, well known opera conductor and coach, has been engaged by the recently formed Rome International Opera Company under the general direction of Herman Tappo, to conduct performances of Puccini's Tosca (Oct. 6) and Boheme (Nov. 10) in the Milwaukee

ROSA RAISA, second from l., in Verona with three artist-pupils of the Raisa-Rimini studios. With her, l. to r., Lois Gentile, mezzo-soprano; Ester Di Nicola, soprano; Juan Do Curro, baritone. All these young singers appeared in Verona's renowned Aréna theater.

ON THE LINKS . . . Golfers at the summer estate of Mr. and Mrs. Walter E. Olson, Minocqua, Wis., include, l. to r. Arturo di Filippi, director of the Opera Guild of Miami, Fla.; Mrs. Olson, Mr. Olson, sponsors of the Guild; Esther Payne, Chicago pianist; Fred Snite, Sr.

Auditorium, Milwaukee, Wis. Natalie and Helen De Toro, residents of that city, will be starred as Floria and Mimi respectively, the latter artist making her operatic debut on this occasion. Natalie De Toro returned recently from extensive study in Rome, where she appeared in the lead role of Tosca with the Rome Opera Company.

Among the Artists

Sonia Sharnova spent a week in Colorado Springs prior to attending the Voice Teachers' Workshop sponsored by the National Association of Teachers of Singing, which took place at the University of Colorado at Boulder, Aug. 13-18. Mme. Sharnova gave three papers on the workshop programs and was one of five NATS faculty members on a daily panel.

Rudolph Reuter, under whose guidance Miriam Wagner of Chicago won the recent Musical Arts Piano Series Contest, spent his vacation in the East at Myrtle Beach, S. C., in Washington, D. C., and in New York with Mrs. Reuter, also visiting Cape Cod and Boston before returning to Chicago and the American Conservatory.

Thaddeus Kozuch, prominent Chicago pianist, member of the artist faculty of De Paul University, has been appointed visiting professor of piano at Drake University, Des Moines, Ia. (commuting weekly), replacing for the present school year Elvin Schmitt, head of Drake's piano department, who is on leave for work on his doctorate in Europe. Mr. Kozuch will be presented in recital on the Drake University, Faculty Series on Oct. 30; and in Fullerton Hall, Chicago, Feb. 6.

Cara Verson, pianist, is preparing for a busy concert season with engagements in the Middle West and South. As a member of the Chicago Conservatory, she is available for coaching modern music and teaching the Matthay principles of piano playing.

Helen Kettner, pianist, gave a recital at the Century Club, San Francisco, on Sept. 14. Her program included works of Bach-Busoni, Franck, Liszt, Chopin, Smetana, Debussy, Ravel and Prokofieff.

Alexis Kuchunas, former coach of Ljuba Welitch, now residing in Chicago, has begun his second season as director of the Northern Indiana Opera Workshop in South Bend, Ind. In addition to his studio activities, specializing in opera coaching, Mr. Kuchunas filled recent engagements as accompanist for Anna Kaskas and for the Alice Stephens Singers' annual Orchestra Hall recital.

After a busy summer of teaching and several vocal concerts in Iowa and Illinois, Gerald Smith enjoyed a restful vacation in a cottage on Kashe Lake, Ontario. This fall he continues his teaching at the Chicago Conservatory of Music and Northwestern University, and returns to the Chicago Sunday Evening Club as baritone soloist. Among many engagements for the coming year, Mr. Smith is looking forward to a concert tour throughout Ohio.

Omega King, soprano, attended the National Association of Negro Musicians, which met in Washington, D. C., in August, and was elected to the Board of Directors. Mrs. King appeared while there on the panel of the Opera Workshop Clinic. Levi Mason, a piano pupil of Mrs. King's, was presented on the Junior Program of the Guild at this meeting. After visiting in Oyster Bay and in Annapolis, Mrs. King returned to Chicago to resume her fall activities as soloist, teacher, and Musical Director of the Chicago Negro Opera Guild.

Works of Alexander Tcherepnin scheduled for symphony orchestra performances this season include his Overture, which will be played on the opening concert of the Kansas City Philharmonic, Hans Schwieger conducting; and his own solo performance of his Concerto No. 2 for Pianoforte and Orchestra scheduled for the Friday-Saturday concerts of March 20 and 21, by the Chicago Symphony Orchestra, Kubelik conducting.

Vittorio Trevisan will appear in performances of Tosca as the Sacristan, and in Boheme as Benoit and Alcindoro, when these operas are presented in Milwaukee, Wis., Oct. 6 and Nov. 10.

Malko's European Engagements

Nicolai Malko left by plane for Amsterdam on Sept. 12, to open his European engagements (booked over a period of seven months) in Hilversum, where he will be for two weeks conducting the Netherlands Radio Symphonies. Other engagements include those as conductor of the Copenhagen Radio Symphony (5 weeks); the Copenhagen Royal Opera (5 weeks), conducting among other operas a new presentation of Tchaikovsky's Eugene Onegin; a three weeks' engagement in Barcelona, Spain, which includes performances of Boris Godounoff and Tsar Saltan; and with the BBC in London. He will fulfill return engagements in Hilversum and Amsterdam; and appearances during February and March in Norway and Sweden.

Mr. Malko will make recordings for HMV both in London with the Philharmonic Orchestra, and with the Copenhagen Radio Symphony. He will return to America in April.

Cecile De Horvath Studio Events

Summer and early fall appearances of pupils of Cecile De Horvath are those of Tom Manshardt, who gave recitals this summer in Placentia, De Mar, and Bel Air, Cal.; Leypsa Lauria, winner of a scholarship to the Brandeis Music Camp in Santa Lucana, Cal.; Amy Degerman, who played on the ship's concert on the Queen Elizabeth, and prior to her summer in Europe had given a recital in La Grange; Howard Legare, Wayne Janda, Emil Venuti and Eleanor Regnery, recitalists in San Antonio, Texas; Berwyn, Ill.; Park Ridge, and for the Hinsdale Music Club, respectively; Isabel Rosen, engaged for a fall recital in Danville; and Mrs. Delmar Kroehler and Mrs. Walter Cummins, who will be guest artists of the Western Springs Music Club this fall.

Chicago Festival Winners

Two young Chicagoans, Marilyn Snow Powell, soprano, and Miles Nekolny, baritone, won top honors at the Chicagoland Music Festival held in Soldiers Field, Aug. 25, when they were adjudged the best singers among hundreds who had competed for this appearance before 90,000. Miss Powell, whose beautiful lyric soprano was heard in the Ballatella from Pagliacci, is a pupil of Thomas H. MacBurney, and Mr. Nekolny whose fine talent was displayed to full advantage in Evening Star from Tannhäuser, is a

(Continued on following page)

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NEW DIRECTOR . . . Livio Mannucci, appointed director of Brooklyn Music School, beginning in September. The school is in its 40th year and has an enrollment of over 800.

New Conductor in El Paso

EL PASO, TEX.—Orlando Barera has been chosen to lead the El Paso Symphony, succeeding H. Arthur Brown. Mr. Barera was born in Italy, studied with Georges Enesco in Paris. He appeared with major orchestras abroad before coming to the United States in 1936, making his debut in Town Hall in 1940. He was concertmaster with the Kansas City Symphony before being called to the Army and has been guest soloist under Koussevitzky and Barbirolli.

The El Paso Community Concert Association series presents Aldo Ciccolini, the Robert Shaw Chorale, Nan Merriman, Virtuosi di Roma and George London. Mrs. Hallett Johnson's series includes Jose Limon and his company, the Ballet Russe de Monte Carlo, the London Opera Company in Carmen, the First Piano Quartet, and two children's plays to be announced.

Central Florida Symphony Plans

ORLANDO, FLA.—The Central Florida Symphony, beginning its second year in 1951-52, plans a series of bi-weekly concerts here and a tour of the Southeast. The board of directors has increased the budget to provide for an enlarged personnel and for soloists. Among the latter are Jan Peerce, tenor; Henriette de Constant, cellist; Isaac Stern, violinist, and Artur Rubinstein, pianist. There will also be an increased number of young people's concerts. Yves Chardon organized the orchestra and continues in this post for the coming series.

CHICAGO

(*Continued from page* 21)

product of the Lola Fletcher Studios. Both musicians were presented in solo appearances on the Chicago Theater of the Air, over WGN, on Sept. 8. Marilyn Abbott, of Minneapolis, was winner of first place in Class A piano solo contest and exhibited outstanding talent in her performance of Chopin's Nocturne in C Sharp Minor.

Highlighting the festival was the appearance of Yma Sumac. Other features were performances by Les Disciples De Massenet, a Montreal mixed chorus directed by Charles Goulet, which won top rank; the Negro Festival Chorus directed by John Wesley Jones; and the Festival's combined chorus of 2,500 voices heard in Handel's "Hallelujah Chorus," directed by Dr. Edgar Nelson. Festival judges of the vocal contest were Nicolai Malko, Nancy Carr and Louis Sudler.

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Olney Series Listed

WHITE PLAINS, N. Y.—Mrs. Julian Olney's Series of Celebrity Attractions for 1951-52 include the Westchester Series at RKO-Keith's Theater here, opening with a special event on Oct. 23, a performance of Shaw's Don Juan in Hell, with Charles Boyer, Charles Laughton, Cedric Hardwicke and Agnes Moorehead. Solomon appears on Nov. 20; Luboshutz and Nemenoff, Dec. 4; Marian Anderson, Jan. 8; the Singing Boys of Norway, Jan. 22; and the Sadler's Wells Theater Ballet, March 13. In Greenwich, Conn., at the Pickwick Theater the Olneys present the Don Juan production on Oct. 24; Piatigorsky on Nov. 14; Shan Kar and his Hindu Dancers, Jan. 7; Artur Rubinstein, March 5; and Marian Anderson, April 2. This management's Young People's Concerts at RKO Proctor's Theater, New Rochelle, N. Y., open with S. Hurok's Die Fledermaus on Oct. 16, and continuous with the Little Orchestra, Thomas Scherman, conductor, in six Saturday morning programs, beginning Oct. 20.

Cleveland Announces Attractions

CLEVELAND.—Mrs. Emil Brudno is again entering the management field, with attractions to be announced later. The Bernardi management has booked for this city the Charles Wagner Opera Company in two performances of Traviata, Sadler's Wells Ballet, Risë Stevens, First Piano Quartet, Artur Rubinstein, Shankar and his troupe, De Paur's Infantry Chorus, the Ballet Russe, and Mario Lanza.

Walter Blodgett, curator of musical arts at the Museum of Art, will be heard in monthly organ recitals, and also present the following: Ida Rosenheimer, pianist from the Netherlands; Irmgard Seefried, soprano of the Vienna Opera; Hyman Schandler conducting the Cleveland Women's Orchestra; a joint recital by Josef Gingold and Emil Dannenberg of the Oberlin Conservatory; the Loewenguth String Quartet; Ruggiero Ricci, violinist; Walden String Quartet; Ralph Kirkpatrick, harpsichordist; and the Fortnightly Club. R. W.

PASSED AWAY

FRITZ BUSCH, 61, noted conductor, died in London on Sept. 15, having only recently appeared at the Edinburgh Festival and at Glyndebourne. He was born at Siegen, Westphalia, studied at the Cologne Conservatory, and when only 19 became music director of the Riga Municipal Theater. He later conducted at Gotha and Aachen. In 1915 he was chosen to lead the Berlin Philharmonic at a Reger Festival. He then was director of the Stuttgart Opera for a period, and followed Reiner as musical director in Dresden in 1922. He resigned soon after the Nazis came to power. Busch was guest conductor of the New York Symphony Orchestra in 1927, later conducting the New Opera Company at its inception, appearing from 1945 to 1947 with the Metropolitan Opera and more recently as musical director of the Cincinnati Festival. With Carl Ebert he founded and gave notable Mozart and other opera productions at Glyndebourne; had been heard in South America and as guest with a number of American symphony orchestras. He is survived by his widow, his brothers Adolph, noted violinist, and Hermann, cellist, and two daughters, Mrs. Martiál Singher and Countess Gisella Folke, of Denmark. His son Hans is well known as a stage director of operas.

CONSTANT LAMBERT, 45, British composer and former musical director of the Sadler's Wells Ballet, died in London of diabetes on Aug. 21. He was born in London, educated at Christ's College and the Royal College of Music there. At 20 Diaghileff commissioned his ballet Romeo and Juliet, produced in several cities, and his second, Pomona, was presented in Buenos Aires. International success was won by his The Rio Grande, for chorus, piano solo and orchestra, a work employing some jazz motives. He directed the Sadler's Wells Ballet from 1930 until 1947, writing and arranging for it a number of scores including Horoscope, Apparitions (after Liszt), and his latest work, Tiresias, premiered last month under his baton. Mr. Lambert composed Summer's Last Will and Testament, a masque for chorus and orchestra; a Piano Concerto; Piano Sonata; Eight Chinese Songs; Music for Orchestra, and other scores. He wrote a book, Music, Ho!

BERTA GERSTER-GARDINI, singing teacher and operatic coach, died at her home in New York on Aug. 7, after suffering a cerebral hemorrhage several weeks previously. She was a daughter of Etelka Gerster, famous soprano, and Carlo Gardini, of Bologna; and in her early life sang in opera at Dresden and elsewhere. Mme. Gerster-Gardini was married to Walther Kirchhoff, German tenor, and later to Fritz Reiner, conductor, from whom she was divorced in 1930.

ANDREW W. RIZZO, 48, founder and president of the Rizzo School of Music in Chicago, died while on vacation in Denver, Colo., on Aug. 15. He was instrumental in the perfecting of the first accordion concerto with Roy Harris a few years ago. Surviving are his widow, two sons and two daughters.

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IN REHEARSAL . . . The faculty string quartet of the Berkley Summer Music School, North Bridgton, Me., prepares for a concert. L. to r., Harold Berkley, first violin; Mary Lane, viola; Dorothy Fidlar, cello; William Khoury, second violin. The new school's first season ended in late August.

NEWS IN BRIEF

Maria Kurenko's summer activities included an appearance at the festival in Blue Hill, Me., with the Kneisel Quartet accompanying. She sang Stabat Mater by Virgil Thomson, Chanson Perpetuelle by Chausson, songs of old Italian masters revised and arranged by Nicolai Berezowski for voice and quartet, and works by Rimsky-Korsakoff.

During his recent tour, Wolfgang Stresemann, conductor of the Toledo (Ohio) Orchestra, gave the German premieres of several American works: Norman Dello Joio's Variations, Chaconne and Finale at the International Festival in Wiesbaden and over the South German Radio in Stuttgart; The Louisiana Story by Virgil Thomson in Duisburg; Charles Ives' Choral Fugue (from the Fourth Symphony) in Baden Baden; and Charles Griffes' White Peacock over the South German Radio.

Elmo Russ will cut ten of his songs for Pyramid Records on a long playing disc. The single record album will have as its title Songs Intended for A Musical Yet "to Happen." Mr. Russ sang a group under this heading at a recital in Carnegie Recital Hall last season. Included are The Worry Song, Strange Circumstance, and Her Disk Jockey on the Air.

The Collegiate Chorale, Robert Shaw conductor, entering its tenth anniversary season in 1951-52, announces auditions for membership. Arrangements may be made by contacting the offices at 130 W. 56th Street, New York.

Stuart Fastofsky, American violinist, has been awarded Premier Prix in the violin concours and chamber music concours at the Salle Jeu de Paume, France. Jury for both contests included Nadia Boulanger, Jean and Pierre Pasquier, Jean Francaix, Marcel Dupré and other French artists.

Patricia Connor, American soprano, appeared at an "Orgel Feierstunde" at the Dom in Salzburg during the Salzburg Festival. Prof. Franz Sauer, organist of the cathedral, was at the console.

The Juilliard String Quartet, returning to the United States from appearances in the Berlin Arts Festival, will give three concerts at the Museum of Modern Art, presenting the ten string quartets of Mozart in cycle form. Dates of the concerts are Oct. 15, 22 and 29. Previous cycles given by this group have been of the six Bartok quartets and the four by Arnold Schoenberg.

The Dessoff Choirs, under Paul Boepple, will present Berlioz's Requiem and the oratorio Golgotha by Frank Martin in the coming season.

Philharmonic Youth Concerts

The New York Philharmonic-Symphony Society will again present two series of Young People's Concerts during 1951-52 under Igor Buketoff. The elementary series, inaugurated in 1949-50, takes place on three Saturday afternoons at the Town Hall. The series for older children, now in its 27th season, will be given as usual at Carnegie Hall on Saturday mornings. The Town Hall programs will feature a study of the brass section, carrying on from the past two seasons when the string and woodwind sections were demonstrated. There will be a special program at Christmas time. The Carnegie Hall series will be devoted to the history of music. The five concerts will be divided chronologically—the baroque, classical and romantic periods illustrated at the first three concerts; impressionist and modern music at the fourth; the final program comprising a general review.

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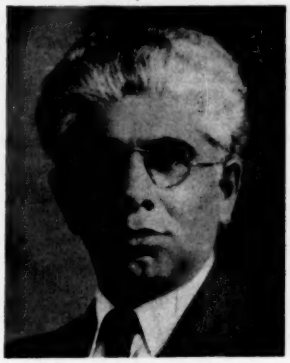
Zemachson Writes New Symphony

Arnold Zemachson, composer and teacher of theory, has completed a symphony, "Israel," in C minor for orchestra with organ. Mr. Zemachson's works include Chorale and fugue in D minor, also for orchestra and organ, premiered by Leopold Stokowski and the Philadelphia Orchestra, and subsequently played



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Philharmonic Opening Novelty

The opening concerts of the New York Philharmonic-Symphony under Dimitri Mitropoulis will present Busoni's one-act opera Arlecchino in concert form, opening its 110th season on Oct. 11, 12 and 14. The work will be done in an English translation by Edward J. Dent. John Brownlee will sing the title role. Others to appear are Martha Lipton, David Lloyd, James Pease, William Wilderman and J. Alden Edkins.

Three soloists have been announced for the 1951-52 Young People's Concerts, Carnegie Hall Series, of the Philharmonic-Symphony Society, conducted by Igor Buketoff. Sally Day, 15-year-old harpist, pupil of Marcel Grandjany, will be heard on Dec. 8. On Jan. 5, Nena del Rosario, 15, Filipino pianist, winner of a contest held by WQXR and recipient of a Curtis Institute of Music scholarship, is the featured artist. On Feb. 2, Zino Francescatti is scheduled. These concerts are planned for children from nine to fifteen.

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MUSICAL JOTTINGS

A new **John McCormack** Memorial Society sponsored a memorial Mass for the tenor in the Church of St. Patrick, Philadelphia, Sept. 17. . . . **Jacques de Menasce** has been made a Chevalier of the Legion of Honor for his furthering of French music in the U.S. . . . **Ezio Pinza** and NBC have made tentative agreement (and contract for three years was to follow) by which the bass will receive $5,000 for each guest appearance on TV and $2,500 for appearances on radio. . . . **Mary Garden** is planning a farewell lecture tour here this fall, the National Arts Foundation of the United States announced. . . . **S. Hurok** has established an agency in London to produce and take options on new plays, and will present the Old Vic dramatic company on Broadway. . . . **Leon Rothier,** former "Met" bass, now a N.Y. voice teacher, married **Clara Balog** at a ceremony in the Municipal Building; **Giorgio Polacco,** conductor, was best man. . . . **Irving Schwerke,** former European representative of Musical Courier, has been created a Chevalier of the Legion of Honor. . . . **Cardinal Guevara,** Archbishop Primate of Peru, banned performance at weddings of **Mendelssohn's** famous march, also feminine solos and mixed choirs. . . . **Arthur Grumiaux,** Belgian violinist, will tour the U.S. for the first time in coming season. . . . **Mario Lanza** went on a vacation to the Pacific Northern woods in order to get into shape for his new picture, in which he portrays a war veteran. . . . **Peter J. Re** has been appointed music instructor and organist at Colby College. . . . **Annamary Dickey** will be the soprano soloist for cross-country tour of the **Sigmund Romberg** ensemble this season. . . . **Harold Shapero** won the **Samuel Weschler** Commission, presented to a former student at the Berkshire Music Center, for a short choral or chamber work. . . . A women's symphony orchestra is being formed in New York under the baton of **Clara Burling Roesch,** with **Dimitri Mitropoulos** as executive chairman of the board of directors. . . . A joint program was given by **Sylvia Marlowe, Georges Laurent** and **Alfred Zighera** at The Breakers, mansion built some years ago by **Cornelius Vanderbilt** at Newport, R. I., and opened to the public for the first time for a concert. . . . **Chautauqua Institution** has set up a music fund of $4,250 to cover special recitals in its outdoor amphitheatre next summer. . . . **Genevieve Warner,** "Met" soprano, was knocked down and robbed by a thief on the street while in Edinburgh to sing at the festival. . . . Pittsburgh Symphony guest conductors in coming season include **Otto Klemperer** and **Maurice Abravanel.** . . . **Josepf Krips** is to make his delayed American debut in the coming season with the Houston Symphony, and his entry has reportedly been O.K.'d by the State Department. . . . **Stravinsky** was stricken with pneumonia after arrival in Naples, en route to conduct his opera at Venice Festival. . . . **Mary Manning** has been appointed manager of musical organizations at Indiana University and will have charge of annual state-wide tours of its symphonic, band and choral groups. . . .

Dr. **Roscoe Polin,** of Indianapolis, was elected president of the National Association of Negro Musicians at its 28th convention in Washington. . . . The Path of Hope, new prize-winning Italian film, soon to be shown in the U.S. by Lux Distributing Corp., features music for mandolin and orchestra by C. Rustichelli. . . . The 14th Army Band, from Fort Lee, Va., a WAC organization under Warrant Officer **Katherine V. Allen,** is giving concerts on tour to spur recruiting. . . . **George Byrd,** American Negro baritone and conductor, will lead works from U.S. for chorus and orchestra at a Gala Noir et Blanc in Paris in November. . . . **Charles Strouse** was awarded a prize of $100 for his song cycle based on **William Blake,** in the Schroon Lake Music Competition. The three songs were performed for the first time at Pottersville, N. Y., Sept. 2. . . . Son born to **Norman Atkins,** baritone, and his wife **Mildred** will be named **Bruce Lawrence.** . . . The Southern Vermont Art Centre closed its second summer series with a program by the Busch Quartet, played in conjunction with the 22nd annual exhibition of Southern Vermont artists. . . . New members of the N.Y. City Opera Co., include **Theo Bayle, Patricia Neway, Rolf Heide, Eunice Alberts, Armand Harkless, Willabelle Underwood, Mario Lalli, Tusa Santo, Alice Richmond, Richard Torigi, Michael Bordon, Wesley Dalton, Ethel Green, Mary Le Sawyer, Earl James, Thomas Powell** and **Carroll Taussig.** . . . Marking his 75th anniversary, **Pablo Casals** will conduct a concert at Zurich on Oct. 7 in which 67 cellists will be heard in his composition Sardana and a Hymnus by **Kiengel.** . . . Members of the N.Y. Philharmonic Symphony accompanied by **Bruno Zirato,** co-manager of the orchestra, returned to the U.S. on the Queen Elizabeth, and will open season here on Oct. 11 under **Dimitri Mitropoulos.** . . .

Mr. and **Mrs. Giacomo Rimini** (Rosa Raisa) are now the grandparents of Suzy, born this summer to their daughter Juliette and her husband Giuseppe Sagala in Verona during the Riminis' stay there.

William S. Brady is the godfather for the new daughter of baritone **Michael Rhodes** and **Mrs. Rhodes;** the child has been named Linda Brady after the former, who is Mr. Rhodes' voice teacher. . . . A daughter, Barbara Elizabeth, arrived in the household of **Mr.** and **Mrs. Igor Buketoff.** . . . Preliminary plans have been announced for a tour of the U. S. by the Santa Cecilia Orchestra of Rome in 1952, possibly conducted by **Victor de Sabata** and **Guido Cantelli.** . . . **Helen Traubel's** mystery novel, The Metropolitan Opera Murders (these imaginary, of course) was published on Oct. 5 by Simon & Schuster. . . . When **Maria Jeritza** sang Tosca at the Vienna State Opera, people started queuing up for tickets 60 hours before the performance. . . .

Ethel Bartlett and **Rae Robertson,** duo-pianists, returned to the United States on S.pt. 21 for their winter tour. The artists gave the British premiere of **Bohuslav Martinu's** Czech Dance Suite (written for these artists) at the Edinburgh Festival, as well as the first performance of his Concerto for Two Pianos at the Festival Hall, London.

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NEW PUBLICATIONS IN REVIEW

Books

SCHIRMER'S GUIDE TO BOOKS ON MUSIC AND MUSICIANS: compiled by R. D. Darrell. (G. Schirmer, Inc., N. Y., $6) is a "truly comprehensive detailed survey of all currently available books in English (plus selected books in foreign languages) that deal with any aspect of music and musicians." Mr. Darrell compiled the Gramophone Shop Encyclopedia of Recorded Music (edition of 1936). The book is excellently cross-referenced, and tells under both authors' names and general headings the publisher, price, nature and contents of each volume, number of pages and illustrations, and in some cases adds in italics a brief résumé of the work.

Folk Music of the Slavs

FOLK DANCE MUSIC OF THE SLAVIC NATIONS, by H. A. Schimmerling (167 pp., Associated Music Publishers, N. Y., $5) offers for the first time in English a consideration of historic back-grounds, musical characteristics, and examples of the national dances of Russia, Poland, Czechoslovakia, Jugoslavia and Bulgaria. It also contains an interesting study of ancient tonality in Chopin's mazurkas, influence of folk tunes upon 18th and 19th century composers, including Haydn. The many folk tunes are in a form to be played on the piano. There are exhaustive footnotes.

Schubert Themes Catalogued

A work of high skill and devotion is SCHUBERT: THEMATIC CATALOGUE OF ALL HIS WORKS, IN CHRONOLOGICAL ORDER, by Otto Erich Deutsch (W. W. Norton & Co., N. Y., 566 pp. $8.50). It was compiled in collaboration with Donald R. Wakeling. Deutsch is one of the world's leading Schubert specialists and researchers. This is a book long needed, since previous compilations, such as the Schubert Verzeichnis by Nottebohm, were rendered out-of-date by subsequent musicological discoveries. The themes of all the composer's works, as the canon has now been established, appear on single staves. With each entry complete bibliographical data is given. This is a "must" for all those who are concerned with Schubert research and performance, especially for all libraries and schools.

Concerto Themes Listed

A book called *Concerto Themes*, compiled by Raymond Burrows and Bessie Carroll Redmond, has been published by Simon and Schuster (296 pp., $4). It contains over a thousand themes from 144 concertos, printed in large-size type. One wonders to what earthly use the book can be put. Say you have a theme running in your head and want to identify it. Are you supposed to start at page 1 and go through the thousand themes until you come across it? Furthermore, with but a few exceptions, all of the themes in this book are present in the Morganstern-Barlow Dictionary of Musical Themes, where they *can* readily be identified. Nor are the brief quotations from the various concertos going to give anybody an idea of the structure of the work from which they came.

The excellent Norton series of musical books is continued with the Carl Parrish and John F. Ohl *Masterpieces of Music Before 1750* (Norton, 235 pp., $5). This is an anthology of musical examples from Gregorian chant to J. S. Bach, with historical and analytical notes. Fifty compositions have been selected, the notes and text clearly printed, with an English translation provided in all cases.

NEW MUSIC

Vocal Ensembles: Twelfth Night, for tenor solo, chorus and chamber orchestra, words chiefly from Shakespeare; A Summer Serenade for tenor solo, chorus, piano, strings and timpani, words (respectively $2, $3.75, Galaxy Music Corp., N. Y.). Each of these two works has seven sections, all performers sharing the musical responsibility and contributing to a successfully harmonious whole. The music itself is of great proportions, pretentious enough to be studied by the most serious singing groups, and each work may well become a classic in this category. The melodic and harmonic structure is strikingly modern and individual, yet may be understood and enjoyed at first hearing. 20 minutes duration for each.

Songs: Four Songs, from Herrick's Hesperides ($2), and She Hath An Eye and Fain Would I Change That Note by Geoffrey Bush (Galaxy Music Corp., 75c each). The suite of four songs, entitled The Impatient Lover, Upon The Loss Of His Mistresses, To Electra, and Upon Julia's Clothes, scored for a high male voice with piano accompaniment, are dramatic characterizations of meaningful poems with music which projects with vitality the sense of the words. The other two are simpler in style but just as direct in manner (high voice).

Reviewed by Henry Harris

For Organ: Variation Studies, op. 54, by Seth Bingham (M. Witmark & Sons, N. Y., $1.75). A 24 measure choral states the theme of these 11 quite difficult studies, and the succeeding variations present an evolution of the theme through many devices, largely contrapuntal. Each variation exploits a technical problem, while the work as a whole is a well-knit and musically logical development of the opening choral, featuring a display of mechanical skill but specially allowing a wide range of mood and style. The scholarly writing is always lucid and never overladen.

For Trombone: Sonata for trombone and piano, by George F. McKay (Remick Music Corp., N. Y., $2.50). This music of individuality and firm character allows the trombone to speak with a positive musical meaning, shunning the melodic cliches expected of it ordinarily. The two instruments are interwoven closely in their duet, even to the point of a fugal section. In three movements, with the harmonic basis free but always vital and vigorous. Commissioned by the National Association of Schools of Music.

For Violin: Leprechaun Serenade, by Eric de Lamarter (M. Witmark & Sons, $1.25). Episodes of improvisational character, with slow sections alternating with bright dances in ¾ and accelerating cadenzas. There is a very successful dream-like and fanciful effect to the piece. With piano accompaniment. Homage to Gershwin, by Efrem Zimbalist (Harms, Inc., $2.50). Some favorite melodies by Gershwin are utilized to make an adventurous stunt piece for violin, complete with dazzling scales in octaves, difficult double stops, pizzicati, etc. The wide contrasts of temperament in Gershwin's music are used to real advantage.

MUSIC FOR THE CHOIR

For Mixed Voices

THE EARTH IS THE LORD'S, Thanksgiving Cantata for mixed voices with mezzo-soprano and baritone solos and organ accompaniment, by Eric Thiman, has a text compiled from the Bible and other sources by the Rev. N. A. Turner-Smith. It covers 48 octavo pages, has a fine vigorous swing, is simple, at times suggesting plainsong inspiration, and has tuneful and not too difficult solos. H. W. Gray Co., Inc. Agents for Novello & Co., Ltd., 90 cents.

Two numbers for mixed voices are particularly useful for services that have to do with members of the Armed Forces—a PSALM OF THE SEA, music by Alison Demarest, text by Henry Cornehlson, being a brief and melodious chorus that tells of "a window looking out upon the sea, where I can stand and watch the storm, . . . in the whispering of the waters to the sands, hear the still small voice of Him who holds the oceans in His hands"; the other, a LITANY FOR THE SERVICE MEN, by J. Thurston Noé, a short chorus with a brief section for each of the Army, the Navy and Air Force, covers two short pages and is composed in reverent, chorale-like style. Canyon Press of N. Y., Inc. 24c and 18c respectively.

Canyon also publishes a SHORT COMMUNION SERVICE IN D (Missa Incarnationis) by Searle Wright, which includes some attractive use of dissonance in its fervent pages; and a setting for SATB, SA or TB by Robert Crandall, BLESSED ART THOU, O LORD GOD OF OUR FATHERS. 24c each.

Song

From Canyon Press comes a stirring four-page number, WHITHER SHALL I GO FROM THY SPIRIT, one of a series of songs from the Scriptures—with music by Alison Demarest—strongly melodious and soul-searching (for both high and low voice, 80c).

DOWN PUBLISHER'S ROW

Prizes: A prize of $100 for the best setting in four-voice harmony for congregational singing of a prescribed metrical version of Psalm One Hundred is offered by Monmouth College. Competition is open to composers of all nations and closes Feb. 29, 1952. Further information may be obtained from Thomas H. Hamilton, Monmouth College, Monmouth, Ill. . . . Rules and regulations of the Delta Omicron Annual Composition Contest are available by writing to the National Music Adviser, Lela Hanmer, American Conservatory of Music, Kimball Hall, Chicago 4, Ill.

Penguin Books has added the Beethoven Fifth Symphony to its pocket music scores, priced at 85 cents; the other 13 volumes in this well-printed series retail for 65 cents. . . .

Awards: Wayne R. Bohrnstedt, ex-GI, and former student at the Eastman School of Music, now living in Bowling Green, O., won the National Federation of Music Clubs' Young Composers' Contest, first prize being $150, for his Sonata for Trumpet and Piano. Second prize of $50 was divided between William Thomson, of Ft. Worth, Tex., for his Clarinet Sonata, and Paul R. Parthun, of Milwaukee, for The Black Orchid, for flute, clarinet, cello and piano; they are students respectively at Indiana and Wisconsin Universities. . . .

The Buenos Aires Asociacion Amigos de la Musica, marking the fifth anniversary of its founding, has announced two prizes for chamber orchestra works—the first award being 4,000 pesos and a performance in one of its concerts, and the second a hearing without money prize; the jury to decide the awards during 1951 consists of Ferenc Fricsay, Luis Gianneo, Roberto Kinsky, Erwin Leuchter and Jose Torre Bertucci. . . .

NEW RECORDS IN REVIEW

Oceanic: A complete recording of Nicolai's Merry Wives of Windsor (save for a few minor cuts) is newly available on three disks. Featured by the superb singing of Kurt Böhme as Falstaff and Theodor Horand as Ford, the set also has in its cast Aloys Kühnert, Paul Reinecke, Ingemord Schmitt-Stein, Erna Westenberger and Irma Kästner. Rolf Kleinert conducts the chorus and orchestra of Mitteldeutsche Rundfunk, Leipzig. Scarcely an item of repertoire these days, the opera exists only by virtue of its attractive overture. This release demonstrates that there are other enjoyable things in it—some first-rate arias, some well-planned choral writing and a generally relaxed atmosphere. Many operas of lesser stature still hold the stage, and perhaps the Oceanic release will prompt a revival of the Nicolai work.

Period: Mozart's La Finta Giardiniera, a buffo opera composed when Wolfgang was 19 or so, has been recorded by a group of good German singers unknown here, backed by the Ton-Studio Orchestra of Stuttgart conducted by Rolf Reinhardt (three disks). This opera has moments of ineffable greatness. It is handicapped by a stupid libretto, and perhaps it is just as well that one can hear it on records without seeing it on the stage. Unfortunately, the conducting is not too good, and the orchestra sounds a little thin, but there is more than enough musical interest to warrant the release of the score. Period also has recorded Agi Jambor (piano), Victor Aitay (violin) and Janos Starker (cello) in six Mozart trios—G (K.496), E (542), G (564), B flat (502), C (548) and B flat (254)—fine music, well played and excellent in sound.

Victor: A ten-inch disk brings together Jascha Heifetz and William Kapell in Brahms' Violin Sonata in D minor. The playing, as might be expected from two such artists, is topflight, but the recording engineers seem to have been more interested in the violinist than in the pianist, for the balance entirely favors Heifetz. A group of 45 r.p.m. disks contains Reiner and the Victor Orchestra in Strauss' Fledermaus Overture; Chopin's Waltz in E flat and Waltz in A flat (Op. 69, No. 1) played by Brailowsky; Recondita armonia and E lucevan le stelle from Tosca, sung by Tagliavini and the Victor Orchestra under Morel; and Songs My Mother Taught Me and All Thro' the Night, sung by Risë Stevens and the Victor Orchestra under Katims. There also is a three-disk (45 r.p.m.) set, entitled I Love You, which contains songs by Grieg, Schwartz, Rodgers, Schertzinger, etc., sung by Ezio Pinza. The great man performs with the sex appeal now expected of him.

Westminster: An interesting new recording is Brahms' Piano Trio in A, played by William Huebner (violin), Richard Harand (cello) and Franz Holletschek (piano). The manuscript of this work, apparently made by a copyist and lacking a name on the title page, turned up in 1924; and Dr. Ernst Buecken, who worked on it, decided that it was an early (1853) work by Brahms. It is not consistently good music—few of Brahms' early works are—but it has all the earmarks of his style and is of more than routine interest. This disk is, therefore, recommended to all collectors of chamber music and/or Brahms. Another fine release is Bach's Musical Offering, played by a group of soloists under Hermann Scherchen. The version by Roger Vuataz, for flute, oboe, English horn, bassoon, string quartet and cembalo, is here used, and it is one of the best adaptations of the score in existence. Scherchen leads his group in a dependable, musicianly performance. Since the score is one of Bach's greatest, no further recommendation is necessary. Also of more than average interest is a disk containing Nos. 1, 4, 6 and 8 of Boyce's Eight Little Symphonies, with the London Baroque Ensemble under Karl Haas. The original edition, instead of the more commonly used Lambert edition, is used here; and the fine, sturdy, forthright, neo-Handelian music provides a pleasant listening experience. Other Westminster disks include good performances by Clara Haskil of eleven Scarlatti sonatas; and a coupling of two Janacek works—Taras Bulba and Suite for String Orchestra—conducted by Henry Swoboda with, respectively, the Vienna Symphony and the Winterthur Orchestra. Good recording, but the music is too dated and derivative to have much interest.

Cetra-Soria: A pair of operatic rarities—Cilea's Adriana Lecouvreur and Cimarosa's Il Matrimonio Segreto—are the latest Cetra releases. Both have points of interest. The splashy, Puccinian Adriana Lecouvreur is not an opera that one can listen to with pleasure too many times in a row; it is too conventional, too much in the nineteenth-century "grand opera" style, without the personality of a Verdi or Puccini stage work. And yet Cilea was a skilled craftsman. He also knew how to turn out a pretty tune. As a result there is something often appealing in his big opera, and some of the individual arias are quite enjoyable. Giacinto Prandelli, Plino Clabassi, Aldo Bertocci, Saturno Meletti, Carla Gavazzi (who sings the title role), Miti Truccato-Pace and Loretta di Lelio are in the cast, and the orchestra and chorus of Radio Italiana is conducted by Alfredo Simonetto (three disks). The performance is excellent. Cimarosa's opera buffa, Il Matrimonio Segreto, is sung by Sesto Bruscantini, Ornella Rovera, Alda Moni, Giulietta Simionato, Antonio Cassinelli and Cesare Valetti (three disks). The orchestra of Maggio Musicale Fiorentino is conducted by Manno Wolf-Ferrari. Here again the performance is good, and the music (composed in 1792) still possessed of considerable vitality.

Vecchi's L'Amfiparnasso is a madrigal opera composed in 1594. Of outstanding historical interest, it also has strong musical interest, as demonstrated in the recording by the chorus of the Accademia Corale of the Circolo Musicale di Lecco under Guido Camillucci. Those who respond to the musical idiom of Monteverdi or Marenzio should investigate this strikingly beautiful disk.

London: The Cincinnati Symphony, directed by Thor Johnson, recently was put under contract by London. It was the first American orchestra on London lists, and the fruits of the first recording sessions have just appeared—Berlioz' Nuits d'été (with Suzanne Danco as soprano soloist), a coupling of Grieg's Sigurd Jorsalfar with Alfven's Midsummer Vigil, and a coupling of J. C. Bach's Sinfonia for Double Orchestra with Schubert's Symphony No. 3. The prize disk is the seldom-heard Berlioz—music of concentration, with Berlioz' individual melodic line heightening the sense of the words. Danco has never sung better, and Johnson seconds her ably. The coupling of Norwegian music makes for a pleasant disk. Not often heard, the J.C. Bach Sinfonia turns out to be music that is mature, gracious and well worked out. Has there been an editorial hand in the works? The scoring sounds very full for eighteenth-century standards.

Two other London disks are a coupling of Beethoven's Les Adieux Sonata (op. 81a) and the Eroica Variations, both played by Friedrich Gulda, and Bloch's Piano Quintet played by the Chigi Quintet. The latter is a small-scaled performance. In the Beethoven works, Gulda does well with the sonata but occasionally bogs down in the variations.

Renaissance: Two cantatas by Vincent Luebeck (a contemporary of Bach) are sung by a group of German soloists and the Suebian Symphony under Hans Grischkat. On the same disk two Luebeck Preludes and Fugues are excellently played by Eva Hölderein. An allied disk, with soloists and the same orchestra and conductor, is devoted to Buxtehude. The music represented is a cantata and a magnificat, with an organ magnificat also played by Herbert Liedecke. Some fine music is represented on this pair of records, and it will come as a surprise to some to learn that Bach had no monopoly on German ecclesiastical music in the early 1700's. On another Renaissance disk the Barchet Quartet, a musicianly ensemble, is heard in good performances of a pair of Haydn quartets—G major (op. 76, No. 1) and E flat (op. 76, No. 6).

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CONVERSATIONALISTS

A matter of importance to every teacher is the balance of lesson assignments and the length of time necessary to hear the required work at each lesson.

The questions too often facing the teacher are, "How can one do all that should be done at a half-hour lesson?" and "It is impossible to hear all of the assignment at the lesson." This is a complaint referring mostly to beginners, through intermediate levels.

The first question a teacher burdened with this problem should ask herself is, "Do I talk too much at each lesson?" The answer in most cases will definitely be "Yes." Too much time is given to explaining—a procedure frowned upon by music as well as all other up-to-date educators. Pupils should be permitted to discover things for themselves, and the teacher's conversation limited to only a suggestion, or question expertly applied.

It is shocking how much time can be used in needless chatter by the teacher. With children, there is the ability to retain only so much. The good instructor will soon know this pupil capacity and present new ideas accordingly.

For the most part, too long assignments are given for the average pupil. He must concentrate on playing through it all, instead of on HOW he is playing. If a pupil needs more to keep interested, there is always much sight reading material to be used.

Clarity an Essential

All presentation must be clear, concise and in terms which the pupil can easily understand and the principle should be immediately applied during the lesson. If the pupil is allowed to discover the new idea himself, there will be little time spent and the result will be definite, and not something to be forgotten before it can be further applied. It will be a process of the child's own learning, hence his to use and employ always. This will obtain only if the teacher has guided the pupil properly with the least conversation possible.

Give the pupil the chance actually to play the piano twenty to twenty-five minutes out of each thirty-minute lesson. Ear training and rhythmic exercises should take about five minutes.

It all sums up to the preparation made in advance for each lesson, the exact correlation of gradually progressive musical materials, and the foundation for fine musicianship.

New Beginning Solos

Can you suggest several solos for preparatory level, using hands alone and in easy keys? These seem to be difficult to find, especially among the newer publications. J. B., N. J.

Preparatory level solos are indeed difficult to find, no doubt because the composer finds himself limited in writing for this easy grade.

Among the newer ones, you may enjoy using The Bobolink by Cokely, published by J. Fischer; In a Toy Shop by Nevin, published by Schroeder & Gunther; Sleepy Birds by Erb, published by Ditson; and Cart Wheels by Frost, published by J. Fischer.

Limited Lessons

An advanced pupil who for the past seven years has had two lessons weekly now finds it impossible to continue with these two lessons, and wishes to have just one lesson weekly. It seems almost impossible to accomplish much with only one half-hour lesson. Should I try this arrangement?

Will it not be necessary to assign much less work? And if so, will the pupil not be inclined to become discouraged? L. A., Nev.

If the pupil is sincerely interested in her piano study, you should by all means continue the lessons once weekly. State clearly to the pupil that less than half the amount of repertoire can now be studied, and if the pupil understands this and agrees, there should be continued but slower progress.

Sitting with Daughter

For two years I have been sitting with my daughter during her practice hours. She is now nine years of age and has recently been placed with a new teacher (since moving to another city), and I have been requested to let my daughter practise by herself.

I was for years a school teacher, and feel that I can help in many ways. What do you suggest?

Mrs. K. H., Maine.

I suggest definitely that you permit your daughter to practise alone. She is now old enough to assume this responsibility. If you continue to sit with her, you will retard her own thinking. The first aim of piano teachers is to help the pupil to help himself—thus, you must also help your daughter.

If the teacher is alert to the newer teaching procedures you will find that past experience as a school teacher will not be very helpful. In fact, it will probably be in little accord, and cause confusion all around. Whether you realize it or not, teaching the piano is pedagogically a very different and subtle process, compared with instruction in other subjects.

NEW MUSIC FOR THE TEACHER

Reviewed by Henry Harris

For Organ

Rondo in G, by John Bull. Richard Ellsasser has freely arranged and enlarged for modern organ this work of an earlier century. Very much like a Scarlatti keyboard sonata, this requires facility of finger-work and definitely clean attack. There are not many notes for pedals, but since a tempo "as fast as possible" is indicated the footwork is likewise difficult in this very nimble and cheerful piece. Canadian Music Sales Corp., Ltd., Toronto.

Operatic Gems, arr. by Ethel Smith, $1. Eight popular opera melodies are presented for Hammond organ, with pipe organ registrations also provided. The settings are not difficult, and each is two pages long. Chas. H. Hansen Music Co., N. Y.

Simple Organ Voluntaries, $1.50. Six pieces by as many composers of this very functional music. Not difficult technically, and supplying fine moods and melodies for their purpose. Oxford University Press, London and New York.

For Piano

Sunday Morning Church Bells, by H. P. Hopkins, 30c. A one-page piece for the 1st year, in which the interval of a fourth is accented to simulate the sound of a bell. Harold Flammer, Inc., N. Y.

Madrugada, by Charles Repper, 50c. An attractive piece in tango rhythm with fetching melodies and harmonic sequences, for grade 4. Brashear Music Co., Boston. On Galway Green, 30c. Night on the Levee, 60c. Tyrolese Wedding Dance, 50c, by Repper. The first named is a 2 page imitation of fiddle music at an Irish reel, with a fine swing, for grade 3. The other two are successful tone pictures of the scenes described in the titles, for grade 4. Certainly fresh, pleasing music for the student. Menuet, by Viktor Labunski. Written in classical form and phrase-patterns, but with piquant chords and intervals. Grade 4. C. C. Birchard & Co., Boston.

Lilac Time, by Don R. George, 35c. In melodious and sentimental mood, this is a waltz-like piece with a romantic tinge. Grade 3. Ramblin' Rabbit, by Hubert Tillery, 30c. A little study for reading simpler chords and for a precise staccato. Grade 2. Rough and Tumble, by John Verrall, A Woodland Song, by Ella Ketterer, Hickory Dickory Dock, by Evelyn Massa, and Robin Redbreast's Song, by Louise E. Stairs, 30c. each. All four of these for 1st grade. Theodore Presser Co., Bryn Mawr, Pa.

For Voice

Tryst, by Gene Bone and Howard Fenton, 50c. These successful collaborators add another song to their list which is a model of conciseness and clarity, with sharply etched harmonies serving as background to words usually a little ironic, a little witty, but ever meaningful. The tryst is with the grave, and the soaring of the spirit from it. Medium or high. Carl Fischer, Inc., N. Y.

Action Songs, by Ruth Norman, 50c. These are 6 brief tunes for the musical development of children, inducing their muscular and rhythmic response to the songs. The words appropriate to Easter. Mills Music, Inc., N. Y. Hail MacArthur! by Luigi Dell' Orefice, 50c. In march tempo, this is a bright, timely patriotic piece. Featured by Jan Peerce, and lyric by Remo Preziosi. Paragon Music Publishers, N. Y.

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Up and Down the Guild Keyboard

By Grace White

N. Y. Chapter to Meet

The New York Chapter of the National Guild of Piano Teachers will give a program and discussion meeting at Carl Fischer Concert Hall, Oct. 25. A brief recital will be presented by pupils of charter members of the Guild who also entered students this year. Those playing are: Rosemary Klineberg (pupil of Hazel Griggs), Thomas Nichols (May Etts), Bernice Raymon (Sara Schnall), Barbara Mugno (Jewell Bethany Hughes), Dewey Holland (Rose Raymond), Alberta Grant (Arnetta Jones), Anita Baskind (Carl Roeder), Francis Biloon (Richard McClanahan), Josephine Caruso (Edwin Hughes). Practice procedures, memorization, sight reading, program planning for Guild Auditions, and keyboard problems will be discussed by Ernesto Berúmen, Bernice Frost and Sidney Morrow, followed by all the members of the Guild, with May Etts acting as chairman. Josephine Fry is chairman of hostesses, assisted by Dorothy White, Carlyle Seymour and Doris Frerichs.

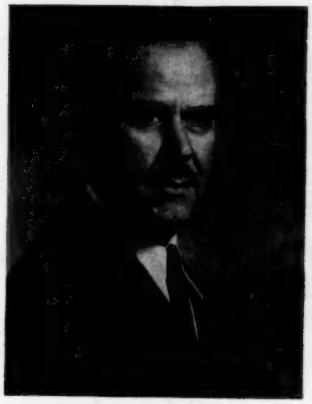
Guild Notebook

Gladys Ondricek writes from Boston that Luise Vosgerchian, Guild Artist Diploma winner with two New York recitals and many orchestral performances behind her, has just completed her second European concert tour. Sona Aronian has been re-engaged by the Gardner Museum concert series. Howard Wagner, four years with national honors in Guild Auditions, has just won two piano contests with prizes of $250 and will enter Boston University to continue with Mme. Ondricek. Charles Castleman will make his New York debut as a violinist at Town Hall on Oct. 14. Charles has also played the piano from babyhood and has been in Guild auditions from the age of four.

Charles Repper's Silver Shadows was played by the Boston Pops Orchestra in a coast to coast broadcast. Dorothy Noble Lord put on a radio recital of her five-year-nationals in St. Louis.

The Summer Theater at Keene, N. H., put on Fledermaus and Jeanne Schlegel scored a hit as Prince Orlofsky. Miss Schlegel says her piano study was valuable preparation for her work on the musical stage.

For the third consecutive season Adi Bernard was chosen to open the Keyboard Masters Series at WNYC.



JAMES REISTRUP, Guild Adjudicator, formerly head of the piano department at Morningside College in Iowa, has accepted the new post as teacher of advanced piano, lecturer and composer-in-residence at the Campbell School of Music in Washington, D. C. The announcement comes from Dr. Richard Werder, director of the school, also a Guild Adjudicator. Prof. Reistrup will give a series of lecture-recitals on WGMS commencing in October.

HAZEL GRIGGS, Guild Adjudicator, will give a Town Hall recital on Oct. 28. Last year Miss Griggs completed an extensive concert tour in Europe and has just returned from Mexico City where she played with orchestra.

JEANEANE DOWIS, Texas pupil of Rosina Lhevinne, winner of Guild award (cash prize in Artist class of Recording Competition) has won the G. B. Dealey award which entitles her to an appearance with the Dallas Symphony and a cash prize. Her recent achievement of 1951 is the $1,000 Chopin scholarship offered by the Kosciusko Foundation.

Contemporary Music

By George MacNabb,
Piano Faculty of Eastman School of Music

Many teachers (and, as a result, students and parents), are prejudiced against contemporary music. The success of presenting this music depends entirely upon the teacher's ability to teach it, and this in turn depends upon the teacher's knowledge and understanding of it and ability to perform it. Do not dismiss contemporary music until you have done research on it and know exactly why you do not like it.

Select contemporary music for your student with as much care and discrimination as you do the classics. Introduce it as soon as your student is capable of playing it. If you use the simplest contemporary music at first it will not sound so strange to your student; as time goes on you can lead him gradually into the more difficult and complex music in this idiom.

Contemporary music often creates interest and progress. Teach it side by side with the classics and neither will suffer. This music is not such a departure from previous conceptions as most people seem to think. After all, twelve note scales are not new—the Chinese have used them for centuries.

If contemporary music be delayed until the student is advanced he may be unable to cope with its complexities. Moreover, because of the delay he may have strong prejudices which could have been avoided by an earlier presentation. Present it early then in mild doses. It takes much tact to overcome a strong dislike and to win a student (and parents) over to the pleasure of contemporary music. A normal, healthy teacher with progressive judgment will make an adjustment for a healthy balance between classic and contemporary music.

Delta Omicron Awards

Scholarships and awards announced at this summer's meeting in Des Moines, Iowa, of the national board of Delta Omicron, national professional music fraternity, were: the Tanglewood award to Berkshire Music Center, to be dedicated to the memory of Dr. Serge Koussevitzky; annual award to the National Music Camp, Interlochen, Mich.; $100 rotating scholarship to Marshall College, Huntington, W. Ga.; $100 Founders Scholarship to Institute of Musical Art, Detroit. The special projects committee, Gerre Wood Bowers, chairman, will institute means of providing scholarships to various all-state music camps for outstanding high school girls studying stringed instruments; the purpose is to help combat the dearth of string players.

Delta Omicron, national music sorority, has installed a new chapter at Hunter College, New York.

Hiroshima Musician

Yasushi Itano, 22-year-old graduate of Hiroshima University with music as his major, is expected here on Oct. 1 to take a scholarship at the Dalcroze School of Music. The idea of American scholarships for residents of Hiroshima sprang from the visit to Westport, Conn., in 1949 of the Rev. Kyoshi Tanimoto, mentioned in John Hersey's book, Hiroshima. The problem of music education in a city where most of the instruments had been destroyed was discussed, and Urana Clarke, trustee and piano faculty member, and Hilda Schuster, director of the Dalcroze School, offered normal training and piano scholarships. All was arranged, except that the transportation, raised by the Rev. Mr. Tanimoto and Prof. Shiro Ohta of Hiroshima University, was in yen and could not be exchanged. The Dorr Foundation and Dr. John Van Nostrand Dorr who created it provided funds for the trip over and the guarantee of return for Mr. Itano.

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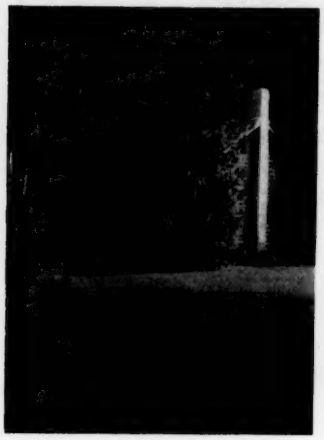
SCHOOLS and STUDIOS

McClanahan to Give Seminars

Early in October Richard McClanahan begins a series of five Tuesday morning seminars on piano technique at his studio in Steinway Hall. The course is called Approach to the Piano and deals with established body and arm conditions promoting finger dexterity and skill and ease in covering the keyboard. The material presented constitutes a basic setting-up routine for daily use, enabling the pianist to keep up his technique with about 20 minutes work a day.



McCLANAHAN SUMMER STUDIO at Southwest Harbor, Me.

Mr. McClanahan resumed his regular teaching in New York on Sept. 17, returning from his summer studio in Southwest Harbor, Me. Among pianists working with him there were Mrs. Rudolph King of Denver and Mrs. William Biloon of Levittown, N. Y. Both prepared recitals under his direction and appeared before large audiences. John Van Derventer, piano teacher of Fredericksburg, Va., spent a month in Southwest Harbor, auditioning Mr. McClanahan's lessons and planning with him a five-day seminar for pianists and teachers which Mr. McClanahan will present before teacher groups in various parts of the country, the arrangements being made by Mr. Van Derventer.

AGO Offers $500 Award

A member of the Wurlitzer family has provided a $500 award to be given the winner of the finals of the American Guild of Organists' current National Open Competition in Organ Playing. Details may be obtained from M. Searle Wright, Chairman, National Open Competition in Organ Playing, American Guild of Organists, 630 Fifth Ave., New York 20, N. Y.

Opera Workshop at Stetson

Stetson University, DeLand, Fla., recently inaugurated one of the first opera workshops in the Southeast. Prof. Kenneth L. Ballenger was director, with Prof. Ruth M. Richardson, music coach. Prof. Ballenger has been awarded a Carnegie Grant to do further work in opera workshop.

Achievements of Sukoening Pupils

Among artist pupils of Sidney Sukoenig, professor of piano at Syracuse University and who also teaches at Steinway Hall in New York, is Ralph Lambert. Mr. Lambert was Prof. Sukoenig's piano student at Juilliard several years, where he received a Bachelor's Degree; he continued under the same mentor through Teachers College, Columbia University, where he obtained a Master's Degree, was made an Eisenhower scholar and given a Doctor's Degree and a position on the piano faculty for the summers of 1950 and 1951. During the academic year 1950-51 Mr. Lambert was also assistant to the head of the piano department of Teachers College.

Marian Kernan, who studied piano with Prof. Sukoenig at Syracuse University from 1949 through 1951, recently was soloist with the University Symphony in the Schumann Concerto, gave a recital for the Bachelor's Degree and was awarded a graduate fellowship involving teaching piano at the Eastman School of Music in Rochester.

Daniel Finton of Buffalo, who appeared with the Syracuse University Symphony in Beethoven's "Emperor" Concerto, gave a recital for the Bachelor's Degree in May, and was awarded a scholarship for graduate study with Prof. Sukoenig by the Syracuse University Graduate School. Vivian Jones, member of a two-piano team, received her Bachelor's Degree from Syracuse University, and was awarded a scholarship for graduate study under Prof. Sukoenig.

Four Sukoenig students—Vincent Costanza, Barbara Ennis, Judith Hicks and Natalie Goldman—won first, second, third and fourth places in the spring piano contest of the Central New York State Music Teachers Association and the Syracuse Museum of Fine Arts, judged by Prof. Raymond Wilson, assistant director of the Eastman School.

Tabori Singers in Summer Dates

Helen Spina, soprano, who sang several concerts at Crestmont Inn in Pennsylvania, had to refuse an invitation to prolong her engagement there in order to return to New York and resume her daily broadcasts over WHOM (4:15 p.m.) and to sing several other concerts. Rosemary Greene, coloratura soprano, won first prize in a contest at the Hotel Mathews, Fleischmann, N. Y., and in consequence was engaged to sing concerts at the New Grant Hotel in Stamford, N. Y. A successful concert debut was made at Spring Lake, N. J., by Edward J. Martin, baritone, and the Catholic Daughters of America presented him in a second recital before a capacity audience at Hotel Monmouth, Spring Lake.

All these singers are voice students of Robert Tabori. Mr. Tabori re-opened his New York studio on Sept. 10.

New Boston U. Faculty Members

BOSTON.—Boston University's College of Music has five new appointments to the faculty, according to Pres. Harold C. Case and Dean Warren S. Freeman. The new members are Dr. Hermann von Schmeidel, Fulbright scholar, of the Mozarteum, Salzburg, Austria, visiting lecturer; Allen C. Lannom, associate professor of choral music and director of the Marsh Chapel Choir; Dr. Paul Giuliana, instructor of organ; Fred Berman, trumpet; and Margaret S. Chaloff, piano.

Juilliard Extension Courses

The Juilliard Extension Division is offering courses enabling a student to pursue musical studies outside a prescribed curriculum. These courses are given both by regular faculty members and by specially engaged instructors, and include classes in ballet through the school's newly established department of dance headed by Martha Hill; advanced coaching in harpsichord by Fernando Valenti, coaching available to both harpsichordists and pianists; and other classes which cover virtually all phases of music study; special classes include those in music for films and radio and jazz improvisation.

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Edwin Hughes' Summer Class

The Hughes summer master class in New York City was attended by 33 pianists and teachers from many states. Four of the members of the class have been engaged as soloists with orchestra for the coming season. Godfrey Schroth, Jr., will play the MacDowell D minor Concerto with the Trenton Symphony; Jeannine Romer, the Liszt Hungarian Fantasy with the Atlanta Symphony; Alberta Childs, the Rachmaninoff C minor Concerto with the Butler, Pa. Symphony; and Jayne Winfield, the Liszt Hungarian Fantasy with the North Carolina State Symphony.

The evening recitals during the summer class were played by Josephine Caruso, Mary King, Dorothy Bullock, Godfrey Schroth, Jr., and Dorothy Garver, with a final program of two-piano numbers by Mr. and Mrs. Hughes. These artist-pupils also broadcast portions of their programs over WNYC during July and August.

Among the members of the Summer Master Class were prominent members of college music faculties. Margaret Bebb, one of the summer students, has been appointed a member of the faculty of Austin College, Sherman, Tex.

Ralph Thomas Presents Students

HOLLYWOOD, CALIF.—Ralph Thomas presented two student concerts (the 205th and 206th recitals in this series) at Memorial Auditorium recently, the first featuring juvenile pupils and the other adult singers from his studio. The younger group included Joseph Tafarella, Valerie Tibbett, Georgiana Brock, Sandra Rifkin, Stanley Stenner, Patty Layne, Sheila Van De Venter, Florence Albano, Dickey Dillon, Shurlee Thomas, Sandra Cooper, Charles Giltner, Patty King, Jean Durham, Arlene Albano, Tommy Lee, Beverly Simmons, Irene Miller, Lois Butler (introduced on this occasion). On the adult program were Wyvard Sprague, Blanche Kazak, Jacqueline Shabazian, Sheila Van De Venter, Gregg Merims, Shurles Thomas, Diana Brown, Bonnie Forbes, Diane Fulias, Patty King, Joseph Tafarella, Lucille Rilye, Carolyn Stevens, Dickey Dillon, Edwina Webb, Robert Moir, Janet Walker, Emogene Rehkop and Jeanne McLaren (introductory appearance). William Kring was accompanist, except for Miss Stevens' appearance on the second program, which had Dorothy Monsanto as accompanist, and Miss Rehkop's number on the same evening, with Jane Anne Padzik at the piano.

SUMMER HARP COLONY OF AMERICA, Camden, Me. On the right are some of the group's leading members: at the harp, Marilyn Costello, first harpist of the Philadelphia Orchestra, and beside her, l. to r., Elyse Yockey, Carlos Salzedo, Carol Baum, Joan Mainzer, first harpist of the Houston Symphony.

WQXR in Second Talent Series

WQXR's second series of Musical Talent in Our Schools will feature pianists, violinists and cellists in grades 9 to 12 in public, Catholic and private schools throughout the New York Metropolitan Area. Candidates will be chosen for the program by a panel consisting of Jascha Heifetz, Vladimir Horowitz, Artur Rubinstein, Rudolf Serkin, Leonard Rose, Olin Downes and Abram Chasins, who directs the project. Public school nominations should be sent to Peter J. Wilhousky, assistant director of music, Board of Education, New York. All others should be directed to Musical Talent in Our Schools, New York Times, Times Square, New York 18, N. Y. All nominations must be submitted by Oct. 15, 1951.

Liebling Pupils for Opera

Artists from Estelle Liebling's studio will be heard by opera audiences in many parts of the country this season. The San Francisco Opera has engaged Penka Lamar for lyric roles, and Phyllis Cooper is to appear in the same type of parts with the New Orleans Opera. Signed by the Charles Wagner touring group are Beverly Sills for Violetta in Traviata, Elen Longone for Flora and Richard Sidel for smaller assignments. Miriam Scott will understudy Virginia MacWatters and Peter Held will sing in the ensemble in the Metropolitan Opera's Fledermaus troupe. The company sent out by S. Hurok in the same opera will present Peter Tambakis as Alfred.

Nat'l Orchestral Assn. in 4 Events

The National Orchestral Association's four Monday evening concerts at Carnegie Hall open on Nov. 12, with Bela Urban playing the first New York performance of Isadore Freed's Concerto for Violin and Orchestra. On Jan. 14 Toba Brill will be heard in the Brahms D minor Piano Concerto; Feb. 25, Jacques Margolies in the Glazounow A minor Violin Concerto; and April 14 brings a performance of the Berlioz Requiem by the Dessoff Choirs, and the annual "Merit Rewarded" appearance of an artist or composer chosen as having been outstanding during the saeson.

Membership in this training orchestra under Leon Barzin's musical directorship is available to all qualified musicians without fee. Auditions for new members take place throughout the year.

Memorial Scholarship Planned

Associates of the late Francis Rogers are planning to establish a Francis Rogers Scholarship in the Fontainebleau School of Music for the year 1952. For many years Mr. Rogers was president of the American Committee of the school, frequently visited Fontainebleau with Mrs. Rogers, and helped many of his own pupils and other young singers to attend. Contributions toward this scholarship may be sent to the Francis Rogers Scholarship Fund, Fontainebleau Alumni Association, 122 E. 58th St., New York 22, N. Y.

American Matthay Assn. Contest

The American Matthay Association will award $500 to the winner of their contest to be held at the Music Teachers National Convention at Dallas, Tex., in February, 1952. Long-playing records will be used to judge the preliminaries and these must be in the hands of the contest chairman by Dec. 1. From these records, two or three finalists will be chosen to appear at the MTNA convention, playing a 20th century composition of their choice. Full information may be obtained from Rose Raymond, Contest Chairman, 320 W. 86th St., New York 24, N. Y.

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